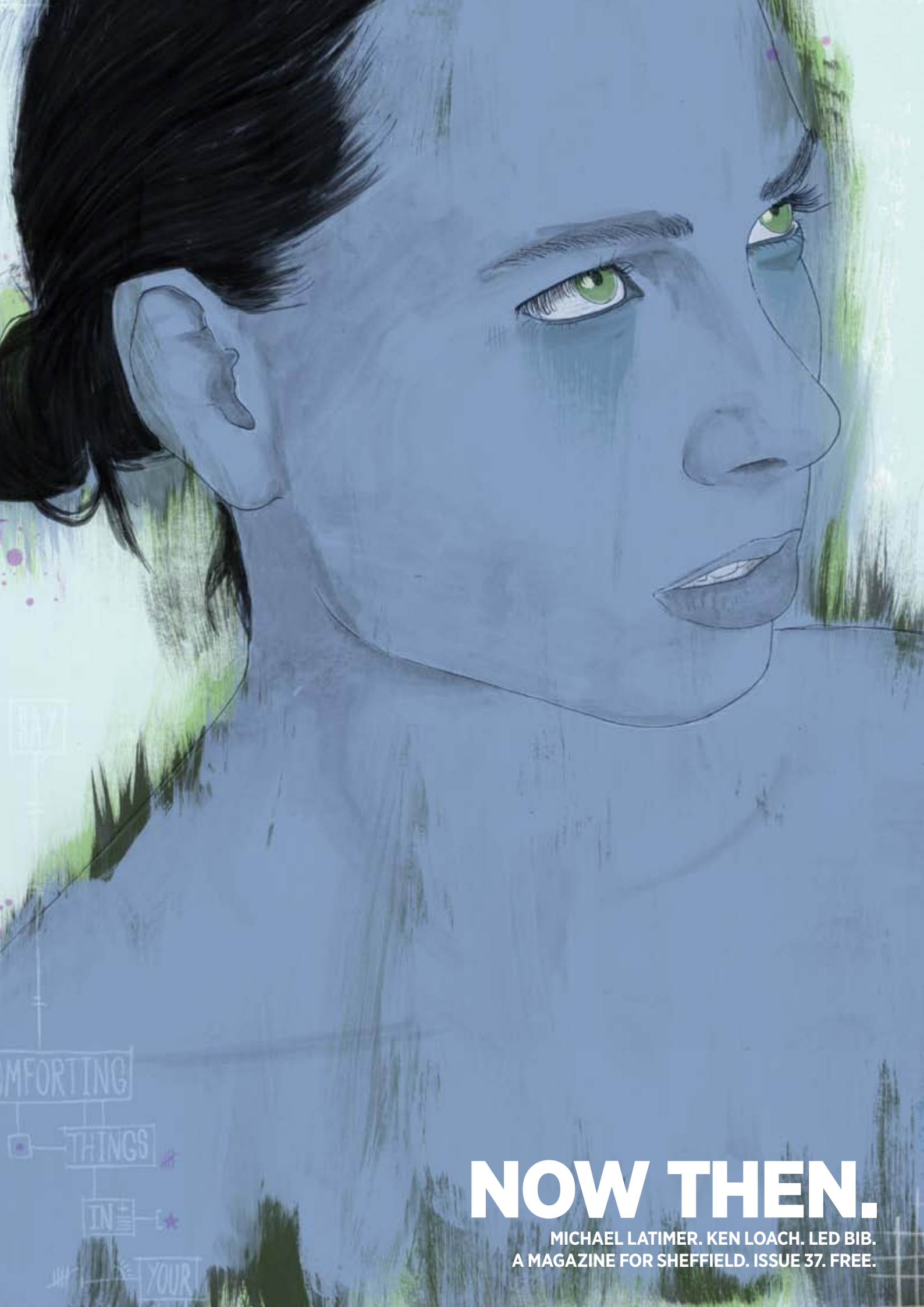




NOW THEN.

MICHAEL LATIMER. KEN LOACH. LED BIB.
A MAGAZINE FOR SHEFFIELD. ISSUE 37. FREE.

MANAGEMENT.	JAMES LOCK.
EDITOR.	SAM WALBY.
ART DIRECTION & DESIGN.	MATT JONES. SHAUN FRIEND.
PROOF & COPY.	SAM WALBY. FELICITY HEIDEN. SARA HILL.
ADVERTISING.	BEN JACKSON. JAMES LOCK.
ADMIN & FINANCE.	SARA HILL.
DISTRIBUTION.	OPUS DISTRO.
WORDLIFE.	JOE KRISS. LAUREN PHILLIPS-KIRBY. JANE GALLETTY. LORNA FIESTA.
CONTRIBUTORS.	ALT-SHEFF. VICTORIA RICHMAN. ADAM KAY. FRASER BAYES. NO QUARTER. DAVID BERRY. BEN ECKERSLEY. ROBIN LOVELACE. MATT JONES. IMOGEN DECORDOVA. NATHAN ARMSTRONG. LUCY HORWOOD. PETE MARTIN. GRACE HIGGINS BROWN. BEN DOREY. GORDON BARKER. SAM WALBY. FRED OXBY. LIAM SHRIVASTAVA. ALEX KEEGAN. OWEN COGAN.

NOW THEN IS A FREE MONTHLY MAGAZINE FOR PEOPLE IN SHEFFIELD.

We aim to cultivate choice, voice and responsibility by providing a platform for independent art, trade, music, writing and local news. We support Sheffield's economy by only working with independent traders, community groups, charities and local government.

Almost all articles published in this magazine are written by members of the community, not professionals. If you don't like what you read or have something that needs to be said, get in touch.

Your opinions make Now Then what it is.

CONTACT:

WRITER?
SUBS@NOWTHENMAGAZINE.COM

ARTIST?
JONES@NOWTHENMAGAZINE.COM

MUSICIAN?
SAM@NOWTHENMAGAZINE.COM

POET?
JOE@NOWTHENMAGAZINE.COM

WANT TO ADVERTISE WITH US?
BEN@NOWTHENMAGAZINE.COM

DOWNLOAD BACK ISSUES:
NOWTHENMAGAZINE.COM

SEARCH 'NOW THEN' ON FACEBOOK.
TWITTER? @NOWTHENMAG #NOWTHEN

Now Then is produced by not-for-profit social enterprise Opus Independents.

The views expressed in the following articles are the opinion of the writer(s) and not necessarily those of Now Then magazine.

Enjoy the read.

Printed at Evolution Print. evolutionprint.co.uk

We recycle all possible materials with recyclingrevolution.co.uk.



EDITORIAL.

It's quite strange being on first name terms with tens of thousands of readers. It can be easy to forget just how many people pick up Now Then on any given month. But someone must be, because this is our third birthday issue, the 37th we have produced since April 2008. A big shout-out has to go to our regular contributors and advertisers, many of whom have supported us through thick, thin and thinner. I won't list names for fear of missing someone out, but you all know who you are. Likewise, thanks to each and every reader for giving our magazine the time of day and for all your contributions over the last 12 months. I am really happy with the amount of local people getting in touch with issues that matter to them. If you haven't done so already, email me on sam@nowthenmagazine.com with ideas for articles, interviews, reviews and opinion pieces, whoever you are.

This month we are pleased to print an interview with filmmaker Ken Loach, who was in Sheffield last month to promote the release of his new film, **Route Irish**. The man has his head screwed on. Find out more in the Filmreel section.

Live long and prosper.

SAM.

NOW THEN 37 // APRIL. SOUTH PARK WILL SAVE US ALL.

5 // LOCALCHECK.
LGBT in Yorkshire.

7 // SPEED AWARENESS.
Three points.

10 // BIG SOCIETY.
Cameron's passionate vision or big con?

12 // NO QUARTER.
News you didn't even realise was news.

15 // PROTESTS.
A waste of £2m and a fight for the welfare state.

17 // ROYALS.
Read this on April 29th.

18 // ECOTECHNIC FUTURE.
More captivating than any sci-fi book I've ever read.

22 // WORDLIFE.
Poetry news / Lauren Phillips-Kirby / Jane Galletty / Lorna Fiesta.

35 // MICHAEL LATIMER.
Digging for styles in the South Yorks coal fields.

41 // SOUND.
One Nation Under A Groove.

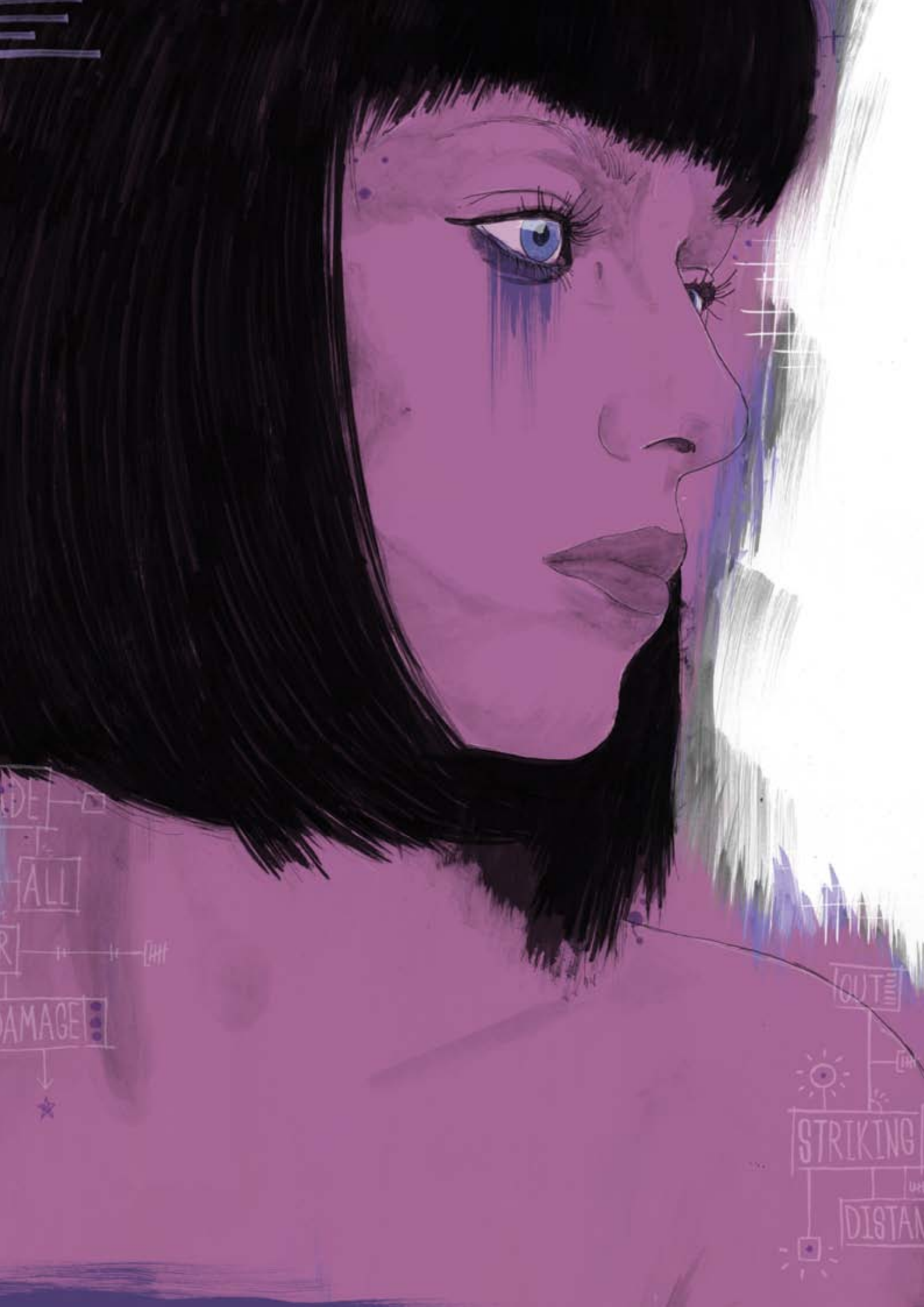
42 // LIVE.
Efterklang / Renegade Pixies / Rude Movements / Pete David & the Payroll Union.

44 // ALBUMS.
David J Roch / The Crookes / Big Eyes Family Players / Captives on the Carousel / King Capisce / Dead Sons.

46 // LED BIB.
Experimental five-piece get jazzy.

48 // HEADSUP.
Dubcentral & Feedback.

50 // FILMREEL.
Ken Loach Interview / Submarine.



LOCALCHECK.

LGBT IN YORKSHIRE.

HOSTED BY ALT-SHEFF.

You don't have to be gay to enjoy a gay festival. This month, how about a quick round-up of lesbian, gay, bisexual and trans (LGBT) Sheffield stuff?

During April, Spring Out 2011 is a popular event celebrating and promoting LGBT communities in Sheffield. It's on Saturday 16th April at St Mary's Conference Centre, Bramall Lane; book early to ensure a place if you're interested, by following the link from the Gay Sheffield website. Also look out for GALA this summer, the Gay and Lesbian Arts festival of music, poetry and fun, which will be publicised on the website of Sheffield drag queen Tia-Anna. Sheffield Pride is a magical summer event now in its fourth year, on Saturday 16th July at Endcliffe Park. Preparations are underway, and companies and individuals are invited to sponsor its great mix of live music, community stuff, beer and fun for adults and kids. As soon as the website's up it will be featured on Alt-Sheff.

Gay or not, surely everyone has someone they know who is. In Brazil, gay festivals are an open invitation to everyone, through a really nice expression along the lines of LGBT and 'simpaticantes' - this word doesn't mean sympathisers, it's far more loving, covering friendship and support. Here in the UK we've got organisations like FFLAG (Families and Friends of Lesbians and Gays) covering the same role in a formal way.

Things aren't what they used to be - but in some ways that's great news. Anyone over about 40 will remember the bad old days when homosexual was a word only to be whispered, as if it was something catching. In fact discrimination, jeering and even violence were a big part of life for people who were lesbian, gay, bi or trans. We don't seem to have much to be proud of in this country any more, but the UK is now one of the best places to be gay, even though the Equality Act 2010 fell short of allowing gay marriage.

With even David Cameron supporting Lesbian, Gay, Bisexual and Trans History Month, it's easy to forget that there are other places which are far from safe. And that it's always going to be difficult to be a minority. 'Coming out' for young people generally has to wait until after their school days, which for some youngsters can be a hell of self-doubt and fear. Here in Sheffield it's good to know that there are some excellent sources of support, like Gay Sheffield, which is packed with trustworthy information because it's run by an NHS group. There's also Sheffield Fruitbowl, which supports people under the age of 18 who identify as LGBT or who are questioning or exploring their sexuality. For men there is Shout! offering health advice, support and activities in a safe and relaxed environment. This is not to be confused with Shout! Magazine, which is 'Yorkshire and North Derbyshire's queer paper', offering an online and published version giving loads of information and news.

For socialising, the gay 'scene' in Sheffield stretches from places like Affinity Bar on Arundel Gate, Dempsey's Bar on Moorfoot, and Lion's Lair on Burgess Street, to Club Xes, 195 Carlisle Street. Sheffield Gay Scene is probably the best website to look at here; it's been providing a great information service since 2005. And if the scene is too much for some, Sheffield Out of Office is an LGBT professional networking group, set up recently to offer alternative socialising opportunities away from noisy nightclubs. Quite why Sheffield's gay clubs and bars are not in one definite central area unlike, say, Manchester's, has been puzzling Sandra at Gay History Sheffield, who wants to talk to older gay people who have grown up in Sheffield, to piece together this silent part of our city's past.

To really keep up-to-date you can't beat live broadcasts, so it's good to know that our favourite community radio station Sheffield Live! has a programme called The LGBT Hour every week, on Wednesdays from 2 - 3pm. Catch it on 93.2 FM or listen online, or download the podcasts afterwards. They also welcome anyone who may want to be involved with the show as a volunteer, researcher or presenter.

If all this helpful and supportive information isn't of interest to you, why not pass it on to gay friends in the spirit of friendship and lovingness that Sheffield is famous for? More next month from Alt-Sheff, the guide to Sheffield's radical, alternative and ethical business and groups.

GAYSHEFFIELD.CO.UK
TIA-ANNA.COM
FFLAG.ORG.UK
SHEFFIELDFRUITBOWL.ORG.UK
SHOUTINSHEFFIELD.CO.UK
SHOUTWEB.CO.UK
SHEFFIELDGAYSCENE.CO.UK
SHEFFIELD-OUTOFOFFICE.CO.UK
GAYHISTORYSHEFFIELD.BLOGSPOT.COM

TWO STEPS

Probably the oldest chip shop in Yorkshire, serving the highest quality since 1895.

OPEN
MON-SAT
11.30-2PM
5PM-10PM
SUNDAY
5PM-9PM



**ALL FOOD
FRESHLY PREPARED**

**TELEPHONE ORDERS
WELCOME
(0114) 2665694**

**249 SHARROWVALE RD
HUNTERS BAR - SHEFFIELD**



Speed cameras are rubbish, aren't they?

Standing there, all proud and motionless, the smug yellow bastards. Press your right foot down a smidgen too hard and there they are, leering at your registration plate with their beady lens, clicking away like a mechanical paparazzo.

They first became my nemesis last year, when I had the audacity to drive through a set of traffic lights as they were changing from their indifferent amber hue to an angrier red one. The cameras recorded this heinous act, of course, and Her Majesty's Government dutifully snatched my licence from me, scribbled 'THREE POINTS' on it and thrust it back into my dejected lap.

Not being one who learns his lesson terribly well, I broke the law again last month by doing 36mph in a 30 zone. I know what you're thinking. What a speed demon! That's what you're thinking. And you're right. I am a speed demon. They might as well just slap a straitjacket on me and leave me in a perspex cell jabbering at my own reflection.

The Traffic Nazis – I believe that is the name of the official government department responsible for such matters – sent me a letter telling me what a naughty boy I'd been and giving me two choices: be awarded three more delicious points or attend a speed awareness course. I felt I'd accumulated enough points already, thank you very much, so I opted for the latter.

With hindsight, this was a fucking mistake.

Speed awareness courses are run by an independent company called TTC in partnership with various local authorities, our own humble South Yorkshire Police being one of them. The courses cost £70 to attend (as opposed to a £65 fine and three of those juicy licence points if you decline) and last about three hours. Each of these three hours is a savagely tedious ordeal, akin to watching paint dry or being forced to listen to an entire Ollie Murs album.

Presiding over my course was a nice man called Carl, an appropriate moniker given his uncanny resemblance to his namesake from the Pixar film Up. Carl spent three hours spewing out statistics about crashes, overusing the phrase 'ladies and gentlemen' as though he had a particularly polite form of Tourette's, and preaching that driving slower saves money as well as lives by using less petrol. None of this made me want to drive any slower.

Much more interesting to me was the way the course had brought together a uniquely diverse cross-section of society. Seated next to me was a bloke who smelled of Richmond Superkings and anger. Opposite was Bert (not the homosexual Sesame Street puppet partner of Ernie, disappointingly), who pissed everybody off with his constant questions and anodyne stuttering hum of a voice. To my left was Posh Pam who, despite her obvious delusions of dignity, struck me as someone with no more elegance than Anne Widdecombe being dragged around a dance floor like a Dyson vacuum.

For the final part of the course we were asked to look at some pictures of road scenes and determine what potential risks to us, the driver, were apparent. On being presented with this task, my first thought was; I've done this already. When I passed my theory test I proved how good I was at looking at pictures. I even have a little pink plastic card in my pocket that confirms this fact. Why is this little man who looks like a cartoon character asking me to repeat the process? As I began to ponder the repetitive cyclic nature of life itself and my brain felt as if it would bubble out of my cranium with boredom, Carl said the course was finished and we could go home. Freedom! Liberty! Viva la revolution! I got in my car and sped away as fast as my wheels would take me.

The moral of the story is this; if you ever run a red light, or speed in a built-up area, or kill a traffic cop in a drive-by shooting, and you are offered the opportunity of taking a TTC speed awareness course instead of getting points on your licence – don't do it. Nothing – NOTHING – is worth the mind-numbing inanity and pointless slobbering drivell you will be subjected to. Do yourself a favour – just take the points.

Nominated.
Brochure Printer
of the Year.
PrintWeek
2009 AWARDS

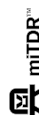
Winner.
Most Innovative Printer
of the Year.
PrintWeek
2009 AWARDS

The future isn't either or



Make your mark here
— makesomethinggrow.

T. 0114 249 3000
E. Corey@evolutionprint.co.uk



BIG SOCIETY.

CAMERON'S PASSIONATE VISION OR BIG CON?

DAVID BERRY.

The Big Society idea surfaced during the election battle of last year, and for many it seemed just another political gimmick by the Tories to rid themselves of their “nasty party” image in an attempt to rehabilitate themselves with Britain’s centre ground. Political pundits forecast that after the Tory victory and the subsequent coalition with the Lib Dems, it would disappear like political summer mist. But after early faltering in its presentation, a major speech by Cameron declared the Big Society as his passionate vision and its inclusion in every cabinet minister’s speech is now almost de rigeur.

With no credible alternative able to capture the public trust, the State has loomed large in the provision of services since 1945 and, even through attacks by the Thatcher Government, the idea of cradle-to-grave public services, particularly the NHS, has retained the support of the majority of the electorate. However, the Coalition now argue that the idea of a Big Society - far from diminishing services to the public - will improve the delivery and cost effectiveness of services, with communities deciding their own agendas and which services to keep. With political theorists on both the far right and the far left suspicious of state involvement in society, the majority of us in between are waiting to see if there is any ideological meat on the bone of the Big Society, or if it is just cover for cuts in public expenditure and a return to Victorian charity culture.

SUPPORTERS.

Eric Pickles, Minister for Communities.

Eric began his life on the left as a young communist but went on to become their scourge under Thatcher, first as leader of Bradford Council and then as an MP on the right of the party. He has won no friends with his blunt condemnation of local government and public services, and has even attracted condemnation from Lib Dem and Tory councillors for the speed and depth of the current cuts. Pickles has earned the nickname of ‘Chairman Mao’ for his alleged belief that for the Big Society to grow everything before has to be destroyed.

Large Corporations: Capita, A4E, Group 4, Serco et al.

Many large corporations are now front-line providers of public services through outsourcing. The Big Society offers an opportunity for them to become the provider of choice for Government contracts. Only these organisations have the capital to meet the criteria for primary contracts, and then sub-contract the voluntary sector to deliver the service using volunteers as core workers and advisors.

DETRACTORS.

Local Authorities and Public Sector.

Many see the advent of the Big Society as not only about delivery, but also about democratic accountability through the electoral process. With contracts lasting up to five years, the ability to change or affect service delivery by the electorate or elected officials will render elections immaterial, with a glorified X-Factor process acting as a fig leaf for real democracy. It may also see the end of universal services, with the public divided into the ‘deserving’ and the ‘undeserving’ poor. There is already talk of the Government abandoning the statutory delivery of services.

Trade Unions.

The unions see the Big Society as the final attack on organised labour within the UK. With workers transferred to the private and voluntary sectors and fragmented into smaller units, the experience has been of lower pay and worse terms and conditions, particularly pensions, and security of employment lasting no longer than the contractor sees fit.

Current Volunteers.

The number of people volunteering is already at an all-time high and many feel that the Big Society takes the element of ‘voluntary’ out of the equation, as more and more vital services are put on the goodwill of people with a conscience. One local volunteer described it as “taking the piss” and a return to the “welfare to work” of Thatcher. Many graduates now find a year of ‘voluntary’ work is a necessity before being able to find work. When Francis Maude, Tory Chairman, was asked on Radio 4 about his volunteering he claimed it was an unfair question and then decided going to his local church qualified him as a volunteer.

THE IN-BETWEENIES.

Voluntary Organisations Sector.

The sector is genuinely split over the idea of the Big Society, with those able to win contracts claiming superior delivery and a more focussed approach to clients than current public service deliverers. Many, particularly those in the North, view the promise of philanthropic capital from business and entrepreneurs as unlikely and coming with too many strings.

LET THEM EAT CAKE.

The Chief Executive of a large local charity, speaking from the not-too-distant future, had this to say:

I’ve been working in the voluntary and public sectors for over 20 years. Since the advent of the Big Society, there have been some changes. Take Mary, for example. Mary used to be a model employee. Her work is now completely unpaid. Today she was two hours late for work “because the volunteer community bus driver who picks up her disabled daughter didn’t show”. She’s forever getting called out to the hospital as a volunteer mid-wife which, frankly, gets in the way of meetings.

It’s easy to make the Big Society into some kind of joke, but I don’t want you to just dismiss it as a laugh, because it is dangerous as currently presented. I’m certainly not against volunteering and recognise some cuts are necessary, but the Big Society as a concept is treacherous because of the smoke and mirrors it creates around the devastation of public services.

Prolonging the use of this phrase is damaging because it disguises the fact that the opposite is taking place - the cuts are already having a greater-than-proportionate effect on the poorest and most vulnerable people in this country. What I see emerging in fact is a Smaller Society, one which is less accessible to more and more people. At the moment everyone is working hard to minimise the impact of the reduction in funding. What will be the effects further along the line, when staff and volunteers have reached breaking point and can no longer make up for the loss of state-funded services?

I want to outline some of what’s happening in Sheffield. Advice centres - which support people in matters from accessing benefits, finding out about their maternity rights or getting support with debt - have only six months’ funding left from the local authority. Many other services in Sheffield have had up to 15% cuts and only six months’ funding agreed.

But it’s not just the cuts from the Government or local authorities that are the issue. The voluntary sector provides a huge range of services essential to some of the more vulnerable people in our country. This sector has been singled out to fill in the gaps where public authorities can no longer provide services, at a time when competition for resources has never been so fierce. Trust funds are overwhelmed by applications for funding. Many infrastructure organisations, which would have been key to organising this supposed army of volunteers, are in danger of closing altogether. Sheffield’s own community empowerment network, OFFER, went last year.

At the charity I work for, we’ve lost our women’s project, which supported female survivors of violence and persecution. Our mentoring service was wiped and our advice service for refugees and asylum seekers is dangling precariously. So many projects have finished or are coming to an end this year for agencies across the country. There are few people in this sector who see any light beyond 2011.

I watch a lot of House of Commons debates. I’ve seen three ministers giving the example of communities coming together through running the village pub, somehow making up for the loss of other services. In Sheffield, news that the Rushey Meadows residential respite care home for children was facing closure highlighted the unsteady nature of these services. In the end, the decision was reversed following outcry from parents and the local press, yet funding for this type of support across the country has still been dramatically reduced.

Are these ministers so detached from what’s going on? The village pub will not provide respite care. The Big Society does not exist. I hope that a civilised, honest society can emerge instead.



NO QUARTER.

- NEWS YOU DIDN'T EVEN REALISE WAS NEWS -

PLAYGROUP PRETTY SUBDUED AFTER OLIVER'S PARTY ON SATURDAY.

The Little People playgroup in Southampton experienced an especially slow Monday this week, with many members reportedly 'still trying to get over' preschooler Oliver Rolf's party last Saturday.

"It's going to be a long morning," said four-year-old Naomi Baker, one of several partygoers seen yawning heavily and nursing beakers of hot Ribena as they trudged into the Little People premises at just after 9am. "It takes a while to get back to real life after one of Ollie's parties."

Meanwhile Rolf himself was absent entirely, his mother having called in sick on his behalf. Reports that Rolf had seemed in pretty good form on Saturday, with his face painted like a tiger and chasing the girls around the garden, remain unconfirmed.

According to sources, the party started at around 1pm on Saturday at Rolf's house in the west of the city, and lasted well into the early hours of Saturday evening. Many attendees reported that celebrations remained civilised for most of the afternoon, but the free-flowing food and juice laid on by the host eventually took its toll.

"I was OK for the most part, but after about four o'clock it's all a blur," said Ayo Samuels as he switched on his Fisher Price toy laptop.

"I remember playing 'What's the time, Mr Wolf?', and I think someone said something about a magician turning up late on," he added. "But that's all. God, how much sugar was in those jellies?"

Some Little People colleagues had planned ahead for the tough start to the new week, playing late at the nursery last Thursday and Friday in preparation. However most said they hadn't anticipated such a heavy party, with playgroup productivity on Monday likely to be poor as a result.

"There's no way we're going to get through drawing and singalong by midday," said Bobby Cook, who was last seen stripping naked and diving into Rolf's paddling pool. "And do you really think I'm in any state to do play dough cookery? I don't even remember my mum taking me home on Saturday."

While Cook echoed the general sentiment that a quiet week was in order, by lunchtime rumours were already circulating of a surprise party this Thursday to celebrate Joanie Atkins' promotion to big school.



UK DADS STAND POIGNANTLY IN DOORWAY.

Sure, things have been tough lately, but everything's going to turn out OK, the UK's dads reported last night. Speaking from the country's bedroom doorways, the dads told sources that the last few months have been hard on all of us, especially the nation's mothers, but stressed that we will get through it if we just stick together. "We all get angry and say things we don't mean," the 8.2 million paternal figures said with their heads hanging sympathetically to one side, "I promise that things will seem different in the morning." The dads added that mainland Britain will feel better after a good night's sleep, before turning out the light and softly closing the door.

STALKER QUILTS JOB TO SPEND MORE TIME WITH NICK CLEGG'S FAMILY.

Hospital administrator Michael Allen has decided to abandon his job in order to spend more time with Deputy Prime Minister Nick Clegg's family, the 44-year old stalker has announced.

Despite the professional respect he has earned in his 14 years at Moorfields Hospital in London, Allen said that he feared work was getting in the way of his relationship with Clegg's wife Miriam Gonzalez Durantez and their three children, making his position "untenable."

"Some people are able to juggle busy professional lives with [someone else's] private lives, and all credit to them," Allen told reporters yesterday from his car outside the Cleggs' home. "But I personally feel that I'm neglecting the important things in life, like [watching the Deputy Prime Minister] taking the kids to the park, or spending a relaxing evening [two tables away] in a nice restaurant."

The stalker was unavailable for further comment, having slid down in his seat to avoid being seen by Gonzalez Durantez as she stepped outside to do the recycling.

The Great Gatsby

Cocktail Bar and Private Function Room

The Great Gatsby is a new cocktail bar located on the corner of Rockingham and Division st in Sheffield. Think Prohibition, think 1920's New York, think Al Capone.... Think the Great Gatsby. Set up with an art deco theme, we specialise in mixing fantastic cocktails from the famous era that made cocktails the iconic drinks they are today. As well as our main bar, we also offer function facilities on the 1st floor, for up to 40 people, and a fantastic outside heated drinking area, making Gatsbys a great place for a celebration.

73 - 75 Division st, Sheffield. Monday - Saturday 5:00pm - 1:00am

YOUR ADVERT HERE.

INDEPENDENT TRADERS, COMMUNITY GROUPS, LOCAL ARTS & CHARITIES ONLY.

Distributed to over 900 locations citywide, with an estimated readership of 40,000 people. Each print advert is displayed online for free. Get involved, & support your local economy.

CONTACT: BEN@NOWTHENMAGAZINE.COM
PHONE BEN: 07754884600

club 60 SINGLES CLUB

www.club60music.co.uk

Visit no-quarter.org.uk or email 'subscribe' to thenoquarter@gmail.com for updates.



WILKINSON ST. PHYSIOTHERAPY

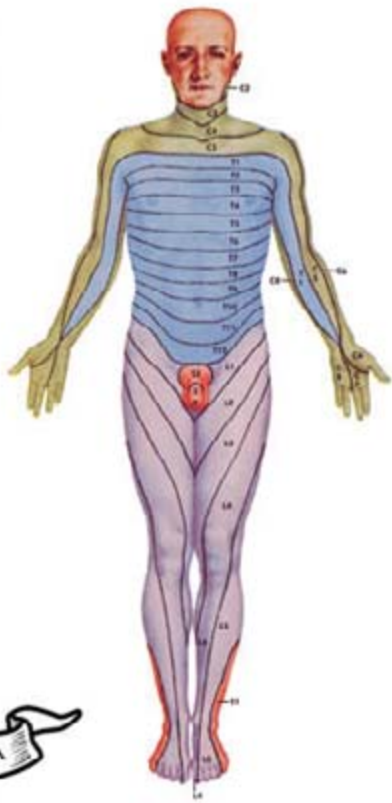
81 WILKINSON STREET
BROOMHALL, SHEFFIELD, S10 2GJ
WWW.WILKINSONSTPHYSIO.CO.UK/
0114 276 1997

QUALITY PHYSIOTHERAPY AND
ACUPUNCTURE TREATMENT

EXPERIENCED AND DEDICATED
PRACTITIONERS

WARM AND WELCOMING
ENVIRONMENT

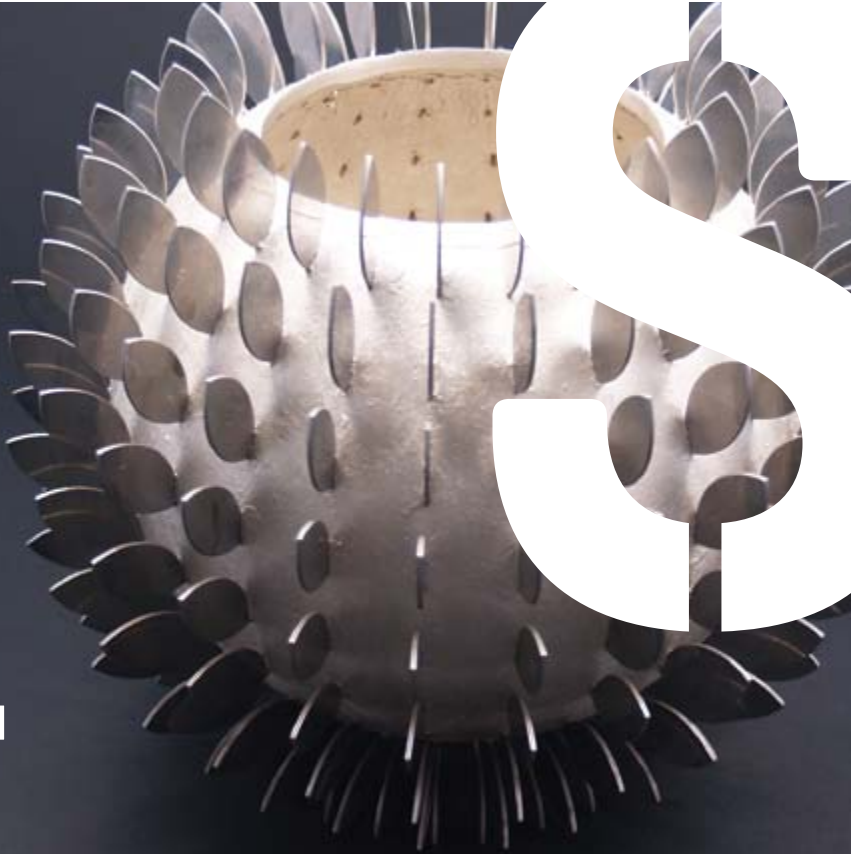
CONTINUING THE PRACTICE OF GEORGE CHIA



THOMAS G. C. MITCHELL
MCSP, SRP, MSC (SPORTS INJURY)
CHARTERED PHYSIOTHERAPIST

ROB LECKIE
MCSP, SRP, MSC (SPORTS INJURY)
CHARTERED PHYSIOTHERAPIST

SARAH E. LEIGHTON
BSC (HONS), MCSP, MACPIN
NEUROLOGICAL PHYSIOTHERAPIST



Galvanize Sheffield

Festival of Contemporary Metal
24 March – 24 April 2011
www.galvanizefestival.com



PROTEST.

A WASTE OF £2M AND A FIGHT FOR THE WELFARE STATE.

FRASER BAYES.

“Philosopher’s Against Irrationality” read one placard on Devonshire Green as the protest on 12th March began in earnest, and when you consider that the rest of the day passed with barely a hint of any violence, the logic of Sheffield City Council spending £2 million on policing for the Liberal Democrat spring conference must be seriously called into question. What also must be queried is the figure of 10,000 expected protesters posited by ‘police intelligence’ (an oxymoron in its self), when the figure could not have exceeded 5,000. The brutal reality of this bears down when framed in the context of the cuts the council is making, which are harsher than any in living memory. Meanwhile, Nick Clegg paints himself as the heir of William Beveridge, the great Liberal MP who laid the foundations of the welfare state.

How Mr Clegg and the Liberal Democrats who run Sheffield Council can justify this outrageous sum when there was clearly so little trouble is a matter of serious public concern. Over £3 million has been cut from the city’s education budget, a staggering 30% has been cut from its total budget, some £220 million by 2014/15. Is this the face of Liberalism in the 21st century? This utter decimation of public services will leave many of the poorest in society worse off under this Conservative and Liberal government. No, Beveridge would be turning in his grave at this radical monster that has been unleashed on the British people.

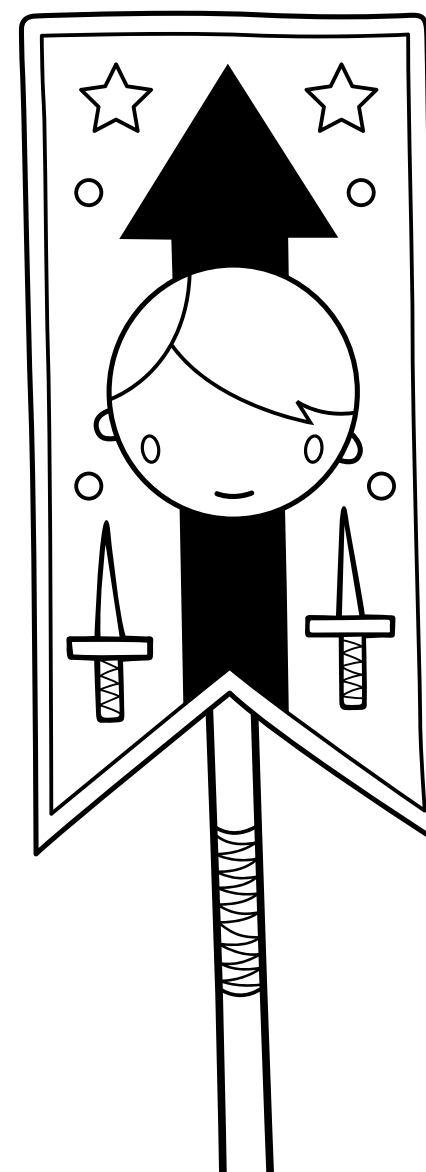
This government is systematically stripping away the consensus fashioned after the Second World War, where the emancipation of all British citizens was assured under the welfare state for the first time. Yet this government drips with the air of privilege and simply does not understand the plight of the everyman. How could they? Nick Clegg is distantly related to the Russian Romanov dynasty, likewise Cameron to the Queen and her merry band of freeloaders.

Reports in the media in the week running up to the Liberal Democrat’s spring conference in Sheffield verged on the ludicrous. The Daily Mail claimed that there was a pernicious scheme planned by students to literally run on stage when Nick Clegg was delivering his key note speech, which was live on TV, and whisk him away to some secret vault deep within the city. Even for the Daily Mail this article was completely laughable.

What was incontrovertible, however, was that policing for the event cost the city a frankly unreasonable £2 million pounds. The scene was set as part of this money was spent on a huge, Orwellian fence surrounding much of the City Hall.

As a civilization we must learn from one generation to the next. The government wants nothing more than to be able to castigate political protesters and exaggerate even the slightest bit of trouble to make it look like mob rule is threatening the state’s very existence. But even Maggie Thatcher protected the police from cuts in the 1980s, when the force was accused of becoming politicised. The only likelihood of that happening again is against the government. The police in Sheffield are certainly to be commended, as every officer I spoke to last month was more than courteous, although when I suggested that Bob Dylan would be a better choice of protest song than Rage Against The Machine, one of them gave a deep sardonic laugh as only someone from South Yorkshire can muster. When you consider that the government is mulling over plans to cut 40% of police officers’ pay by up to £4,000 a year, to say nothing of planned redundancies, it is hardly surprising that the police are not up for a fight.

This protest was merely one battle, part of a war which must be fought for the very heart and soul of what Britain is to be in the 21st century. This event served as a great beacon call for how this war must be fought. It is not a war of violence, like that which marred the political struggles of the 1980s, but a battle of ideas that the left must win to ensure that this country stands for true egalitarian ideals and principles. It does not exist to serve corporate interests and sell weapons to dictators, or for our Prime Minister to embarrassingly tour regions of the world which are in the midst of rising up against elite regimes that have suppressed them for generations. After the horrors of the British Empire, after the ignominy of Iraq, can’t we learn our place in the world?



mishmash

kitchen café bar



New menu available



15% Student discount



617 ecclesall road - hunters bar - sheffield - s11 8pt

S7 ELECTRICAL SERVICES

For a friendly, reliable, clean and professional service, call now to arrange for a free, no obligation quote.



Toby Rowe
42 Tavistock Rd
Sheffield
S7 1GG
07988 754104

- All commercial and domesticwork undertaken
- All work fully guaranteed and certified
- Qualified in inspection and testing
- Specialising in energy efficient design and green technologies
- No job too small
- References available
- Competitive rates
- PART P qualified

ELECSA
Registered Company
Reg No: EPP35526



THE HIDDEN GEM OF SHARROW

FREE DRINKS TEXT 'NOWTHEN'
TO 07512231232



OPEN FROM 8AM - 7 DAYS A WEEK
72 JOHN STREET (NEAR CCC) S2 4QU
CALL 01142738553 OR VISIT OUR WEBSITE CAFEURO.ORG

ROYALS.

READ THIS ON APRIL 29TH. OR: WHAT TO SAY TO YOUR GRANDMA WHEN SHE GIVES YOU A ROYAL WEDDING MUG.

BEN ECKERSLEY.

Eventually, Britain will become a republic and people will look back on days like today with incredulity. “Why”, they will say “did anyone care about the wedding of an inordinately rich man who had no mandate to rule, yet was somehow destined to become head of state?” They will shrug their shoulders and laugh at their poor, misguided ancestors. Normally, most people don't think or care about the royal family, but today the world's media is focused on them. Perhaps it's time to have a think about what it truly means to live in a monarchy.

In a nutshell, we live in a (supposed) democracy, yet we elect just under half of our government. You will always be a subject, never a citizen. The greatest and wisest of our population will never be placed higher than the cruellest and weakest monarch. Huge and unaccountable power and influence is held in the hands of just a few people. It's a system that is flawed, expensive and outdated, that damages democracy and stalls aspiration, and yet there is no momentum to change it. So why is Britain still so attached to its monarchy? The answer is simple - good PR and general public apathy. But let's debunk a few common misconceptions.

#1: THE QUEEN HAS NO ACTUAL POWER

Not true. Legally, the Queen could dissolve parliament and dismiss the Prime Minister tomorrow if she wanted to and we would be powerless to stop it. Many claim that this would never happen, but they should check their history books. In 1975, she dissolved Australia's parliament, and also prorogued (suspended) Canada's as recently as 2008. Had Gordon Brown not excluded himself from contention, it would have been the Queen's final decision over whom she invited to form a government last year. While it's unlikely that the monarch would ever make such a controversial decision, with a parliamentary system we do actually need a figurehead above it all, able to arbitrate on our behalf. Would it not be better to have an elected figure with real authority, instead of a lame duck that has power but is unable to use it?

The royal family is also exempt from the Freedom of Information Act, meaning that whatever high-powered lobbying they may be up to, we will never know about it or be able to hold them to account. Remember the Chelsea Barracks fiasco? Prince Charles was able to use his influence to cancel an enormous redevelopment - based, it seems, solely on issues of personal taste - with no opportunity for a comeback or appeal.

And finally, the Royal Prerogative invests too much power in our government, which receives the Crown's 'right' to sign treaties and declare war on our behalf without having to consult parliament. It is this kind of muddying of the waters in our constitutional law that demonstrates the urgent need for full reform.

#2: THEY'RE GOOD FOR TOURISM

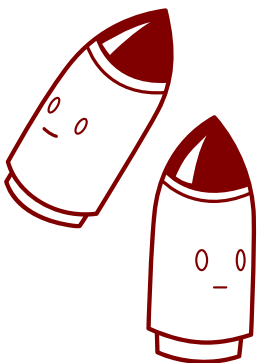
Go out and try to find a scrap of evidence to support this. You won't be able to. This is classic royal spin. If they say things enough times they become true. Frankly it's an insult to our country to suggest that the reason people visit is a rich and over privileged family. Think how much more money we'd make if Buckingham Palace was open to tourists all year? These buildings belong to the Crown (i.e. us!), not the royals.

The monarchy costs more than it's worth. An exhaustive account of the figures can be found on the Republic website, but all you need to know is this; the monarchy costs us around £150 million a year. That's 100 times the cost of Ireland's presidency.

#3: THIS IS ALL WELL AND GOOD, BUT IT'S JUST NOT A PRIORITY - THERE ARE MORE IMPORTANT THINGS FOR US TO FIX

In a world with war, famine, inequality and disease, this statement may ring true. But in order to change things, we need the power to do so. The will of the people could do so much good if only we were better able to govern ourselves. The constitution is at the heart of our society, and an arcane and deeply flawed system is at the heart of our constitution. The current debate over the alternative vote referendum shows how far there is to go. We need an elected upper house, we need greater scrutiny and accountability in public affairs, we need proportional representation for all voices to be heard - and at the centre of this debate is the monarchy. Get rid of it and we can start from scratch and build a democracy to be proud of.

FOR MORE INFORMATION ON THIS ISSUE, PLEASE VISIT REPUBLIC.ORG.UK, THE CAMPAIGN FOR AN ELECTED HEAD OF STATE. PLEASE ALSO GET IN TOUCH WITH ME - I'D LOVE TO SET UP A LOCAL REPUBLICAN GROUP, AND THIS COULD BE THE START - BEN.ECK@TALK21.COM.



THE ECOTECHNIC FUTURE.

MORE CAPTIVATING THAN ANY SCI-FI BOOK I’VE EVER READ.

ROBIN LOVELACE.

There is something amazing about books. Seemingly alone, you can conjure up the dead and indulge in the adventures of beings from the other side of the universe. You can transcend the daily grind of life, immersed in the battle to survive the orkish onslaught, or captured by beautiful, gripping, dystopian visions. Books have inspired me in ways that Twitter messages, smartphones or Newsnight never could. That’s why this article begins with a book review.

The Ecotechnic Future is the follow up of John Michael Greer’s book on the gradual collapse of industrial civilisation, **The Long Descent**. I raved about the excellence of The Long Descent, lending it to mates, making the library get a copy and trying to act on its advocacy of appropriate technology. However, one phrase repeating in my head cut my book-raving activities short; “Basically, it says we’re all fucked”.

This statement was made by a friend who borrowed it but found it too grim to finish. My interpretation of The Long Descent was less apocalyptic. I found hope in its compromise between the story of technological utopia and that of apocalypse. For me, The Long Descent melds the techno-utopian story pedalled daily by the mass media - you know, the one that ends when everyone is able to buy their happiness - with an apocalyptic counter-current preached by more sober types, who frown daily over the latest dark news story or resource depletion statistic before pronouncing us doomed. Merging these two worlds is undoubtedly an amazing feat, but I was alarmed by my friend’s reaction to the book and thought twice about promoting it further in case it had such a negative effect on others.

Finally with the release of The Ecotechnic Future, you can’t go wrong. Greer has produced a masterpiece that will blow your mind. It creates a realistic and exciting vision that is, unlike many other stories about the future, compatible with the physical realities of overpopulation, climate change and resource depletion. More captivating than any sci-fi book I’ve ever read, it allows you to simultaneously escape from (via stunning ecological abstractions) and face up to (via sensible advice) the stark reality of fossil-fooled civilisation’s inevitable demise. This one is different from the books that just give you the nitty gritty of the mess we’re in, because it gives a glimpse of the myriad social forms that may replace industrial capitalism. These are brilliantly mingled with concrete steps that you can take to encourage the kind of future you want. This book could change your life.

Greer doesn’t talk to you as an atomised individual, living in a nice democratic system where your participation or consumer choices can actually alter things. That world-view is pushed by corporate media that tell you to ‘KEEP CALM AND CARRY ON’. Instead, you are placed in a wider global predicament in which you have limited capacity to alter history’s arrow. As a disappointed Climate Camp protester I’m tempted to agree, but I do see danger in Greer’s laid-back attitude because in the wrong hands it could lead to political despondency. As George Monbiot said in issue 35 of Now Then, disaster capitalists want you so punchdrunk that you cannot respond in time. Fatalism prevents action. [1] On the other hand, placing your own life in the grand scheme of things can be hugely inspiring. You are, according to Greer, part of a larger ‘human ecology’ that is undergoing a process of ecological succession; the short-lived fossil-fooled age moves to ‘Scarcity Industrialism’, to the ‘Age of Salvage’ and finally to some kind of ‘Ecotechnic Age’. For me, this ecosystems analogy rings true and encourages the exciting idea that your actions now could influence people for decades to come.

Okay, back to the here and now. How exactly can a single book change the lives of the thousands who sit in chilly houses after energy companies increased the price of electricity by around 9%? [2] How can mere words change the lives of the thousands made unemployed in Sheffield alone since 2008 [3], or those suffering the consequences of a government dead-set on cutting public services while encouraging corporate greed? How will it change the lives of those struggling to provide a decent standard of living for their loved ones after the recent rises in the price of food? And more to the point, how could it change your life?

“Just try it and see” is the answer that comes to mind, but if you need a better reason to spend three pints’ worth of hard-earned cash on paper, here’s why. Books won’t directly pay your bills, but they can provide hope and ideas, vital ingredients to overcome hardship in any age. The practical advice and optimistic outlook of Greer and other great writers can be spread beyond the lone reader, perhaps over pints, so the influence goes beyond you. For this reason I reckon Now Then is the ideal place to bring these ideas to light. Knowledge, unlike other goods, is practically free to transfer, can be infinitely replicated (the ultimate renewable resource!) and with Open Source software and the internet, is more accessible than ever [4]. No one knows what an Ecotechnic future would look like, or if it is even possible. Regardless, Greer’s vision is an exciting and enjoyable work of art that I’d urge you to track down.

But that’s enough book-raving for one session. Here’s a taster of what Greer actually has to say:

From Chapter 1 – Beyond the Limits: “In today’s economic world, money is so close to a mass hallucination that it’s not surprising to see it wished into being so casually.” (p.10)

“Behind the bizarre spectacle of a civilisation sleepwalking toward the abyss lies the failure of nearly all sides in today’s debates to grasp the most basic elements of ecological reality.” (p. 15)

From Chapter 5 – Preparations: “The most creative periods in the arts are generally times of dissensus; it is precisely when innovative minds reject the consensus or the majority opinion of their time and strike out...that the most innovative cultural creations come into being. Nearly all great artists are masters of dissensus, and so is the greatest artist of all, Nature.” (p. 96).

From Chapter 6 – Food: “One of the great gifts of crisis is that it points out what is essential and what is not.” (p. 101).

[After a lengthy treatment of composting techniques] “Thus composting is not an effective way to maintain business as usual, but rather a bridge beyond the industrial age to the ecotechnic future. It has the four characteristics of an adaptive response discussed in Chapter 4: it is scalable... resilient... modular...and open” (p.109).

“Open-source software therefore deserves a place in an ecotechnic future. You can ditch expensive, crash-ridden Microsoft for faster, stable alternatives like Ubuntu, that this article was written on, for free!”

From Chapter 9 – Energy: “Coming up with new sources of energy, in other words, is far less important than learning to use the energy we already have in a more efficient way” (p.159)

[1] www.monbiot.com/2010/05/10/moneys-hunger/guardian.co.uk/money/2011/jan/11/eon-raises-gas-electricity-prices.

[2] Sheffield Star - “What do you think of the state of Sheffield?”, January 17th, 2011.

[3] Project Gutenberg (gutenberg.org), for example, has over 33,000 books that are completely free to download in any format. It also avoids much of the modern crap that has emerged from the 21st century’s nutty celebrity culture. All John Ruskin’s works, for example, are there to download free of charge.





THE BATH HOTEL

AWARD WINNING REAL ALES AND
TRADITIONAL PUB FOOD

12 - 11pm Monday - Saturday
7pm - 10:30pm Subday

Live Jazz - Folk - Blues - **Every Sunday**

Lunchtime menu
Monday - Friday
12 - 3pm

Light bites
Saturday

The Bath Hotel
66 - 68 Victoria Street, Sheffield, S3 7QL
tel. 0114 249 5151 www.thebathpub.co.uk



✦ PURVEYORS OF INDEPENDENT LOCAL ARTS ✦

WE ARE A SHOP AND GALLERY SPACE SELLING: ZINES,
LTD EDITION PRINTS, PHOTOGRAPHY, PAINTINGS,
BOOKS, TEXTILES, JEWELLERY, T-SHIRTS ETCETERA.

(((VISIT US AT)))
1 NETHER EDGE RD, SHEFFIELD S11RU
01142558515 WWW.THEOLDSWEETSHOPSHEFFIELD.CO.UK



A trading co-operative for
people to work together,
support each other, trade
goods & services and make
projects happen.

www.regather.net
getwork@regather.net
0114 2731258

57-59 Club Garden Road, Sharrow,
Sheffield. S118BU.
Regather Co-Operative Limited | No. 30949R

WORDLIFE IN BRADFORD.

COMING UP ON APRIL 15TH.
THEATRE IN THE MILL, BRADFORD. 7.30 PM
£6.50 / £5 CONCESSIONS / STUDENTS PAY WHAT YOU CAN.

DENIS JONES, POLAR BEAR, JOE HAKIM, ANDY COOK
AND OPEN MIC.

DEAD LANGUAGE ALIVE IN SHEFFIELD.

The Moor plays host to an exhibition of Latin poetry in the old Sunwin House department store windows. Rockingham Street writer James Blackwell, who studied Latin at the University of Sheffield, is exhibiting his new translation of a famous Horatian ode in bright, eye-catching colours. It is hoped that the seven-foot by 22-foot poem will attract the attention of passers-by and commuters on the bus home.

The poem has been called the most beautiful in classical literature by A. E. Housman, and was chosen by James because the ancient poet Horace's self-deprecating humour and love of life closely echo the outlook of many present-day Sheffielders.

OPEN MIC NIGHTS IN SHEFFIELD.

There's a whole range of poetry events going on in Sheffield all the time. Here's a snapshot:

THE SHIPPING FORECAST.
CHECK RUDE SHIPYARD FOR MORE INFORMAITON.

SPEAK EASY.
AT HALLAM UNION. FOR MORE INFORMATION
SEARCH FACEBOOK.

CAKE.
CURRENTLY RUNNING EVENTS AT BANK STREET ARTS.

NORTHERN LIGHTS.
NEW OPEN MIC NIGHT AT THE RUTLAND ARMS.

STORY FORGE.
TORYTELLING NIGHT AT THE FAT CAT PUB.

VOCAL.
POETRY AND MUSIC NIGHT AT TRIPPETS WINE BAR. VISIT
VOXSHEFFIELD.COM.

WORDLIFE.

POETRY NEWS.

LAUREN PHILLIPS-KIRBY / LORNA FIESTA / JANE GALLETLY.

XIBALBA.

All the songs.

Ruined

by all the beautiful boys.

Touching myself to a love song

I lay,

far from the throes of love.

Thrown off my horse and

into the sand

where all my severed hands

have been buried.

Lost.

In the Mojave desert.

Waiting for a radio and

touching myself to all the love songs.

Setting fire to the silence

I imagine you strode over to me,

great big footsteps (he's got big boots on!)

and leant into my shadow

so that you melted into mine.

Transcending death.

Forming stars.

The nebular smiles,

bleeding,

whispering I shall form my own stars,

Planets that I can rule

Just like a Demiurge.

Yearning all the while just to touch myself

to all the beautiful love songs.

Ruined.

By all the beautiful boys.

LAUREN PHILLIPS-KIRBY.

A REMINDER.

The key scratch marks around the door

From a drunken night a year before

When you tried to use your key not mine

When our limbs and bricks were that entwined

A reminder of my heart's complaint

Strange hieroglyphs scored into paint

JANE GALLETLY.

THE ANONYMOUS YOUTH.

Dear teachers in primary school and professors in college and mom and dad and everyone else who always told me I was a bright kid and could go far if I applied myself:

"Fuck you."

You did not prepare me for the real word at all. Okay, so maybe you had no idea how much your generation and all the assholes that voted for Maggie and Georgie would fuck up the economy. But I blame you anyway. So you filled my little impressionable brain with all these brilliant thoughts and idealistic bullshit and then set me free into the world.

But every fucking sign says:

"No vacancy."

And this isn't Bethlehem.

This isn't even Calcutta.

Here is worse. This is fucking England. The US is just the same; I've been there.

"We are your jobless, we are your tired, and your poor."

We are your own children.

You fed us, taught us to speak, to read, to write, to speak for ourselves, to love the classics, to do complex math. But I'm not using those things slinging coffee at men in business suits on their way to their cubicles.

(At his job his receptionist will send me a form letter telling me she's sorry, but due to a high number of applicants blah blah blah love from a machine. I am not a human being.)

I am a screen. Each of us will be replaced by a machine.

So thanks for the Lit Degree.... And the extra honours. A lot of good that's doing me now.

You've taught us, raised us, motivated us, encouraged us...

But for what purpose?

To be replaced. To learn to accept defeat. To close our mouths. To follow.

I would break the mould, if I could run with these leaden sneakers.

Believe me I'd keep running. Trapped in my own escape.

We were never really kids, and we will never truly be adults.

So thanks a lot.... For nothing.

And thank you for your time,

Signed - the anonymous youth.

xx

LORNA FIESTA.

SPRING LOADED.

I can't deny that all it takes

Is one clear look at you

And it's one hundred plastic cowboy hats

And my heart buckaroos

JANE GALLETLY.

tHe hArLeQUiN

14 handpumps

Real ciders, american craft ales
homemade food, live music, quiz night, beer and cider tastings.

The Harlequin, 108 Nursery Street, Sheffield S3 8GG
www.theharlequinpub.wordpress.com

Working in partnership with 



THE RISING SUN

471 Fulwood Road, Sheffield, S10 3QA. Tel. 0114 230 3855

13 real ales
including 6 Abbeydale beers, 7 guest and seasonals

Opening times 12pm - 11pm daily
Food 12pm - 2pm & 5pm - 7pm
Sunday carvery 12pm - 3pm

Dog friendly pub



THE RUTLAND ARMS

Offering a wide range of locally
brewed Real Ales and Organic
Ciders.

Lovely pub meals served
throughout the day.

Great enclosed beer garden at
the back.

No. 86 Brown St
Sheffield, South Yorkshire, S1 2BS
Tel. (0114) 272 9003
www.rutlandarmspeople.co.uk



SPECIALS FOR APRIL

Surreal Ale No 1. ABV 4.1%
Pale beer with flowery aromas and fruity flavours from the New World hops
and a balanced bitter finish.

Dr Morton's Sheep Remedy ABV 4.2%
A pale hoppy ale with citrus fruit flavours and a bitter finish.

OUR PRIZEWINNING BEERS

Deception ABV 4.1%
Champion Beer of Sheffield 2010, Sheffield
and District Campaign for Real Ale.

Moonshine ABV 4.3%,
Sheffield's most popular beer, Beer Capital
Survey 2008, 2009, 2010.

Abbeydale Brewery Ltd, Unit 8 Aizlewood Road, Sheffield, S8 0YX
www.abbeydalebrewery.co.uk tel: 0114 281 2712 email: abbeydale@mac.com





THE

DRAM

SHOP

DRINKING FOR CONNOISSEURS

SPECIALIST BEERS, ALES AND WINES FROM ALL OVER THE WORLD

QUALITY ORGANIC CIDERS

AN UNRIVALLED RANGE OF MALT WHISKIES

21 COMMONSIDE, WALKLEY

TEL. 0114 2683117

OPENING HOURS,

MON-THURS 11AM-10PM

FRI – SATURDAY 11AM – 10.30PM

SUNDAY 12PM – 9PM

10 % off all Real Ales

the

riverside

Bar, Restaurant and Live Venue

Real ale, with music at its heart, The Riverside offers a wide selection of real ales and ciders from micro-brewery's all over the country and a great quality British menu at reasonable prices

Large function room upstairs: great for socials, live music, private parties and weddings

Check out our Facebook for regular updates of our live music and events

Opening times

12pm - 11pm Sunday - Thursday

12pm - 12am Friday - Saturday

Open for food everyday, 12pm - 8pm apart from our classic Sunday lunch 12pm - 5pm

1 Mowbray Street, Kelham Island, Sheffield, S3 8EN. tel. 0114 272 4640



Introducing Sheffield's *bee*-spoke real ale brewery...

Creating a Buzz

Blue Bee

BREWERY

Blue Bee

CREATING A BEEZ

MOONBEAMS

MADE IN SHEFFIELD

Blue Bee

CREATING A BEEZ

LUSTIN' FOR STOUT

MADE IN SHEFFIELD

Blue Bee

CREATING A BEEZ

NECTAR PALE

MADE IN SHEFFIELD

Blue Bee

CREATING A BEEZ

BROWN BALL

MADE IN SHEFFIELD

Using only the finest natural ingredients, and brewed with style and panache, Blue Bee has created a bee-guiling array of exquisite potation for the most sagacious of drinkers.

Unit 29-30, Hoyland Road Industrial Estate, Sheffield, S3 8AB

www.bluebeebrewery.co.uk tel. 07791 6622484 email. bluebeebrewery@hotmail.com

PAGE 27.



REGENERATE PROGRAMME

Regenerate is a 7 month programme of events running from March to September 2011. Curated by Sheffield Art Forge, Regenerate will take place at Creative Arts Development Space in Shalesmoor, Sheffield.

Now Then Sheffield Showcase/ Mural Commission

We will be kicking off the Regenerate programme with an exhibition curated by Now Then magazine. The show will include 5 artists who have featured on the cover of the magazine, enlarged screen prints of their front cover designs. To coincide with the exhibition we will be commissioning 3 murals for the courtyard at CADS. The murals will be completed over the duration of the exhibition so be sure to come back to check them out.

Now Then Sheffield Showcase:

Martin Bedford
Lord Bunn
Caz Haigh
Mike Latimer
Nick Deakin

Mural Commissions:

Fauna Graphic
Rocket01
Jones

The exhibition runs from **Saturday 26th March until Wednesday 6th April**. Private view **Friday 25th March 7pm-10pm**.

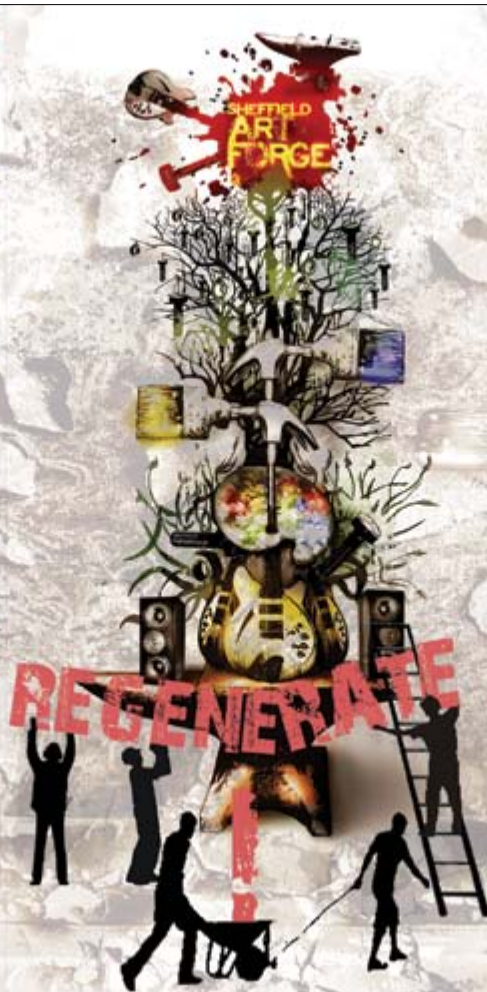
Listen Up

Listen up will include a selection of some of Sheffield's finest artists working with sound in a variety of ways. The exhibition will include audio visual installations and sound sculptures. We will also be holding an evening of performances in association with Sensoria festival, featuring some of the artists included in the exhibition.

Exhibition: Performance event:

Mark Fell
Neil Webb
Ron Wright
Ian Baxter

Mark Fell
Neil Webb
Ron Wright
David Morin
Adrian Moore



The Listen Up exhibition will run from **Saturday 16th April until Wednesday 4th May** with a private view on **Friday 15th April**. The Listen Up performance event will take place on **Saturday 30th April, from 7pm - 12pm**.

Regenerate Commission

As part of Regenerate we will be sending out an open call for submissions for one artist to create new work which will be exhibited at CADS in May.

The exhibition will run from **Monday 23rd May until Tuesday 7th June** with a private view on **Sunday 22nd May**.

Graduate Scheme

To finish off the Regenerate programme we will be running our graduate scheme. Students can enter into the scheme and 3 will be selected based on their degree show exhibitions. They will then be given a studio to share leading up to an exhibition each at CADS. The graduate scheme will run through June until mid-September.

Workshops

We will be running 2 children's workshops as part of regenerate. These will take place on the **May and August bank holiday weekends**. The first will be a lesson in spray painting, the second will be drawing and painting.

Check our website for more info on regenerate and to keep up to date with any additions to the programme or changes of dates.



SHEFFIELD ART FORGE
Shalesmoor,
St Vincent's Quarter
7 Smithfield,
Sheffield, South Yorkshire
S3 7AR

WWW.SHEFFIELDARTFORGE.COM





A BRAND NEW

KUJI SHOP

NOW AT 405 ECCLESALL ROAD

EXCLUSIVE BESPOKE FASHION // ART // ACCESSORIES // FOR MEN AND WOMEN, DESIGNED BY SHEFFIELD BASED ARTISTS. WE SUPPORT ARTISTS & MUSICIANS.

lomography

galibardy

BLOOD WEN EHT 21 BLACK

threadless

Nude No More

FIND US AT WWW.KUJISHOP.CO.UK OR ON [facebook](#) AND [twitter](#)



LIVE



The Doors Alive

Sat.2 April @ Foundry 7-10pm
Adv. Tickets £10 adv (14+)

The **Doors Alive** is the no.1 tribute band to the legendary 60s/70s rock guru's - **The Doors**. They recreate the sound, the look, the presence and the feel of a real The Doors concert, perfecting and effortlessly transporting the audience back in time with such classics as Light My Fire.



The Sunshine – Underground

Mon.4 April @ Foundry
7pm – 10pm. Tickets £9 adv (14+)

Since the release of their debut album in 2006, **The Sunshine Underground** have built up a great reputation for their epic, hectic live shows, including when they last appeared at Sheffield SU.



Live present:

Francesqa

Weds.11 May @ Fusion
7pm – 10pm. Tickets £8 adv (14+)

Francesqa have been voted best UK newcomers in both *Rocksound* and *Kerrang!* Readers polls, and with their latest single getting airplay on **Radio 1** and regular features on *Kerrang!* TV, 2011 is set to belong to Francesqa.



John Cooper Clarke

Thurs.26 May @ Foundry 7-10pm
Adv. Tickets £15 full / £12 NUS (14+)

The legendary performance poet is considered a major figure in punk poetry and punk literature, having opened for acts such as **Sex Pistols**, **The Fall**, **Joy Division**, **Buzzcocks** and **New Order**.



Wolf Gang

Thurs.9 June @ Fusion
7:30pm – 11pm. Tickets £6 adv (14+)

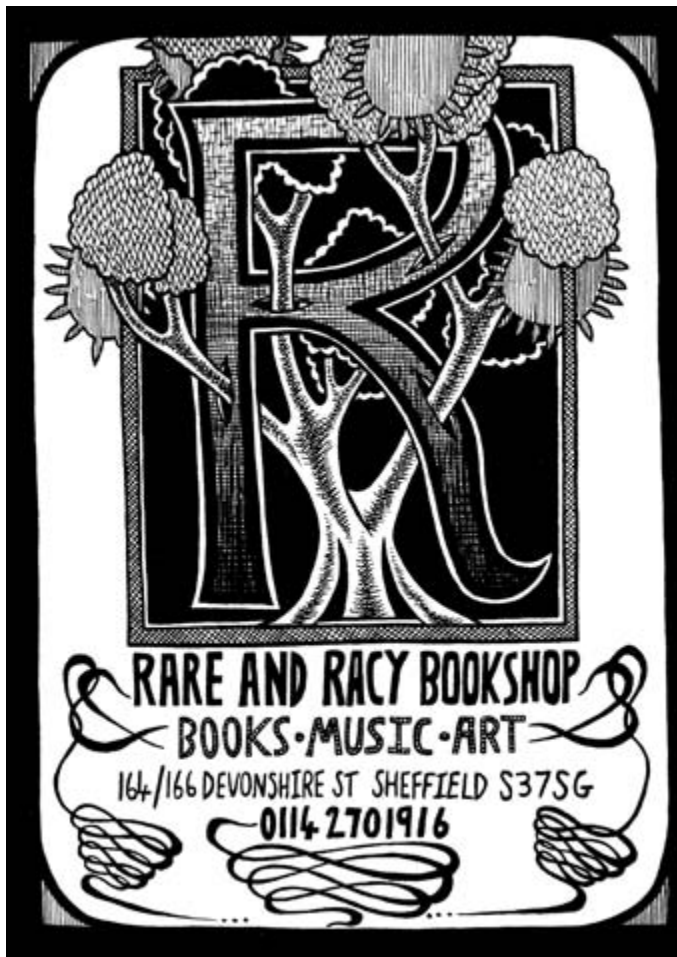
The 23-year-old singer, real name **Max McElligott**, was the curious creator of singles '**Pieces Of You**' and '**The King And All Of His Men**'. Supports with **Florence And The Machine**, **Mike Snow** and **Metric** have cemented his status as this year's one to most definitely watch. He has now finished recording his debut album with **Mercury Rev**, **MGMT** and **Fleming Lips** producer **Dave Fridmann**.



In The Flesh: The Pink – Floyd Show

Thurs.27 Oct @ The Octagon 7.30-11pm
Adv. Tickets £18 full/ £12 NUS (14+)

In The Flesh have created a powerful and dynamic appreciation of **Pink Floyd's** timeless music in an amazing two and a half hour show.



SYN
ERGY
SHEF
FIELD

WORKSTATION, Sheffield
Monday 4th – Friday 8th April 2011

PARA|E|S
8:45 – 20:00

SynergySheffield present a five day exhibition and residency, exploring the parallels that create our position as an art collective.

Workstation & Showroom, 15 Paternoster row, sheffield, S1 2BX

Booking Information

Ticket Outlets.

Sheffield Students' Union
Box Office. 0114 222 8777

www.
sheffieldsu.com
ticketline.co.uk
ticketmaster.co.uk
gigantic.com
seetickets.com

Every Thursday –
FREE entry
Live bands &
indie club night
Bar One & Raynor
Lounge from 10pm.

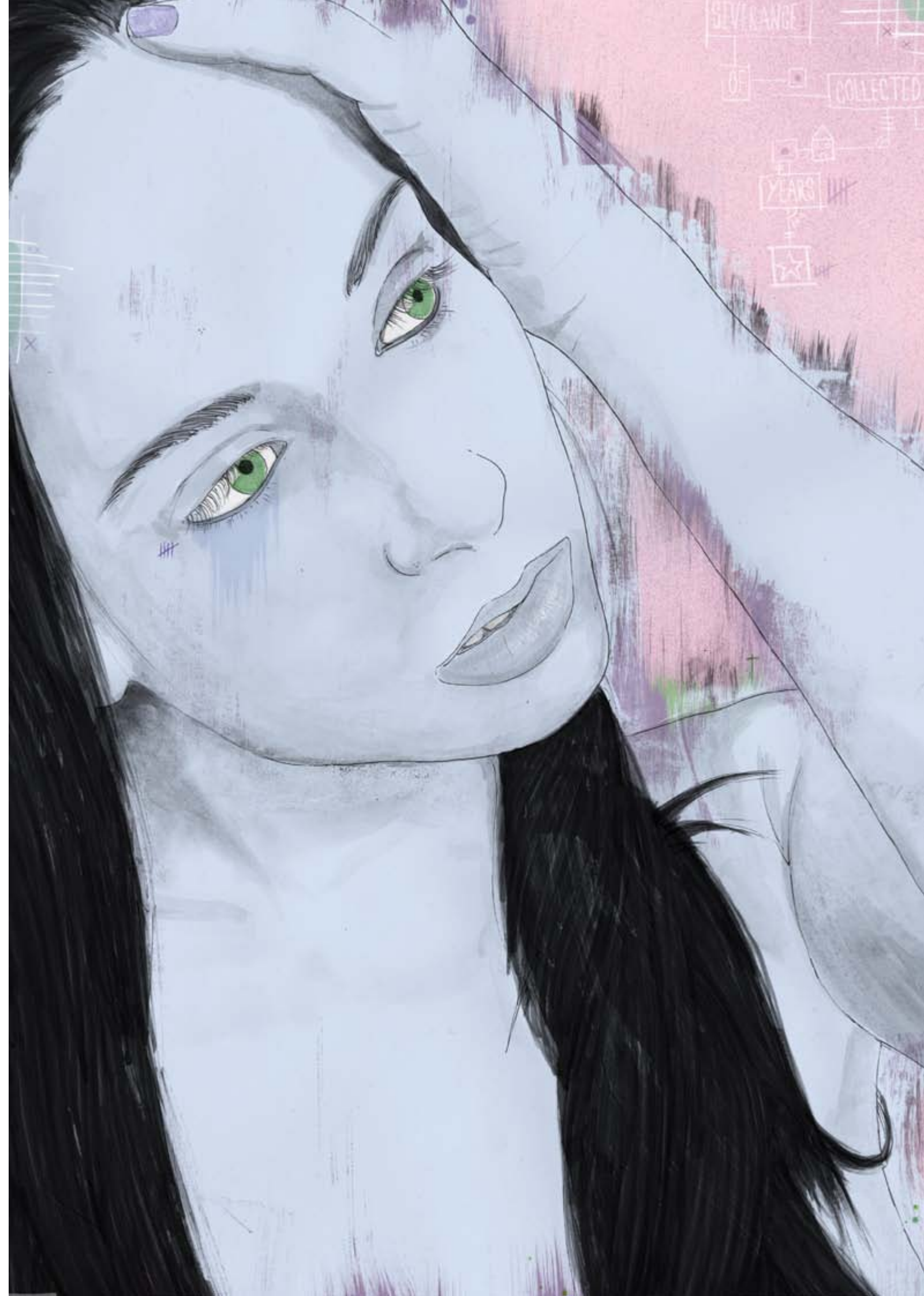


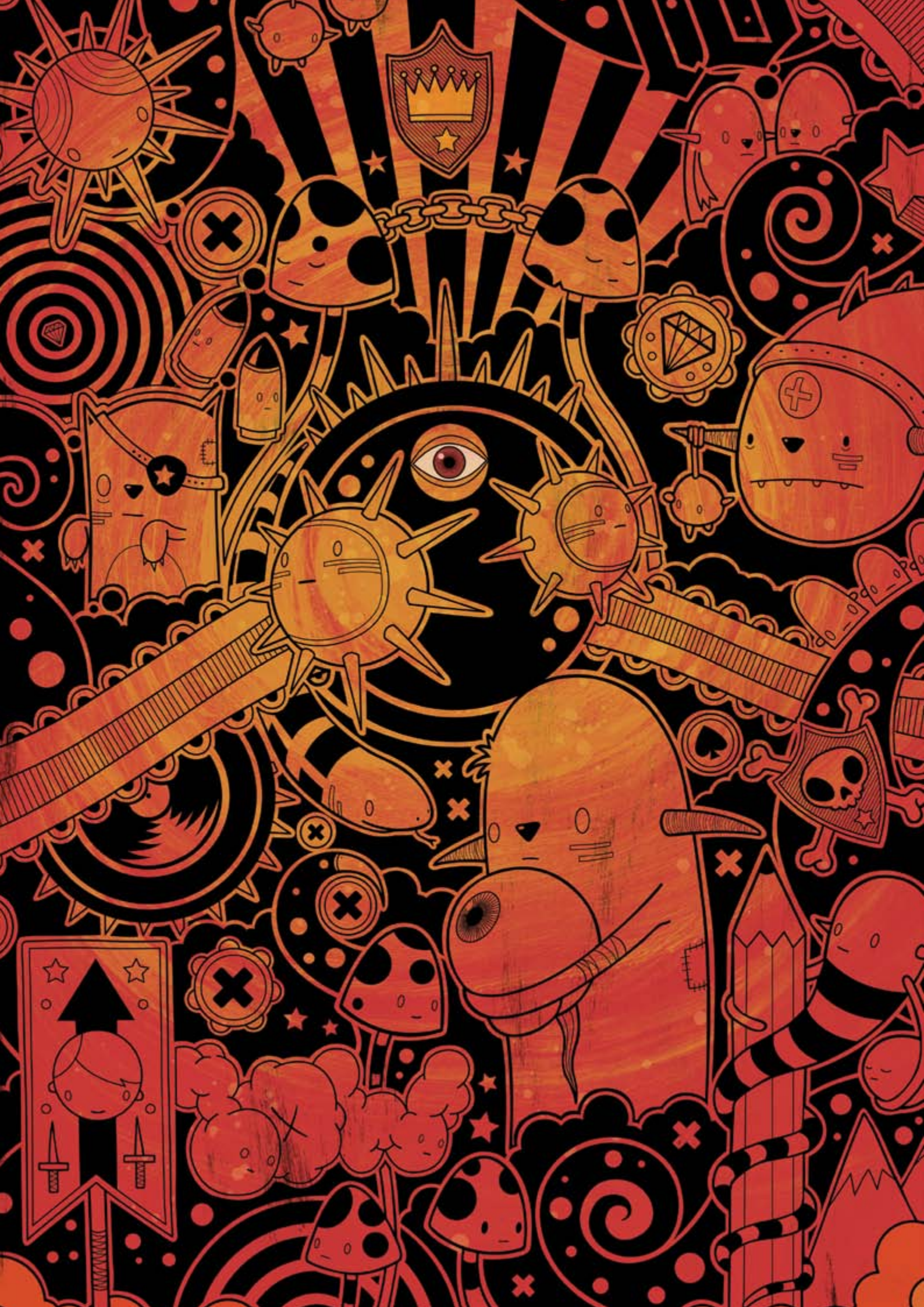
www.facebook.com/#!/livewire.sheffield



sheffieldsu.com

Facebook: Sheffield Students Union Live Gigs
[all Live Gigs open to non-students]





MICHAEL LATIMER.

DIGGING FOR STYLES IN THE SOUTH YORKS COAL FIELDS.

INTERVIEW BY JONES.

If you sit still in art - and aren't very lucky - you aren't going to get anywhere. Even if you think you know what you want to create, learning how to create properly - and ways to innovate the process - is essential.

Broken designers are my cup of tea. With one eye fastened on print production, the other on quality of image, the images produced tend to be stronger for the attention to detail. If you were looking for one person to blame Now Then's existence on, you couldn't go far wrong by pointing in Latimer's direction. Local art done well.

Can you describe the process of starting a new piece?

With the illustrative stuff I will usually spend a bit of time farming characters and symbols in the sketchpad. When I reckon I have enough to get a three-quarters-done piece, I will start to draw one proper on nicer paper. The last quarter usually presents itself pretty easily.

Where do you get your inspiration?

It can be anything. I know literally everyone says that, but it's true - it can be someone else's work, music I am listening to, films I have watched. After I have sat and watched a Studio Ghibli film, for instance, that throws plenty of coal in the monster drawing furnace.

Tools. What do you use regularly and what's your favourite?

Now you are talking! I'm a bit obsessive about art supplies, particularly pens and pencils. I've imported pens from Japan, ordered loads of obscure pencils, and my favourite pencil is the Zebra Kendo which cost about £2. I have a couple of Kendos for different lead softness. When it comes to pens, Edding 1800 fineliners all the way. Better than Microns - FACT.

What other artistic media have had an effect on your art?

I'm not sure if I'm going to answer this the way you intended, but having a good grasp on multimedia design has helped me massively. Being able to make your own website and update it yourself is a must. Also, having a good graphic design background means I'm not struggling trying to get files set up properly when editioning prints.

How do you spend your days?

I used to do the day job thing but fully out on my own now. I do a bit of graphic design but it's mainly art, which is amazing. I'd like to add lots of exciting other things to the list but I mainly just draw stuff.

Which of your recent pieces have you enjoyed making the most?

I really loved doing the mardy lasses. I'm pretty hard on myself work wise and the illustrative stuff can be pretty labour intensive, so doing something a lot looser like the lasses was pretty fun. 'Craters' in particular was brilliant to do, one of those rare times when everything I did worked first time.

How has your art evolved since your last feature (Now Then #03)?

I think it's changed a lot, but it's been evolving slowly rather than in radical leaps. I think there's a lot more detail in there now. I'm a lot wiser as to what works and what doesn't with different printing methods. I also understand how my mind works a bit better regarding making stuff. I've come to accept that I can't just do one thing and leave it - I have to do work in batches, which is just me hammering something until I feel like I've nailed it.

How has art in general changed since you started?

I think the fine art and the graphic design worlds are moving closer together. There's a lot more people actually dipping a brush in paint now, which is great. I think a lot of designers are realising physical art media isn't actually as scary as it seems.

What are you currently working on?

I'm not working on anything in particular at the moment, which usually means I am just populating the sketchbook with ideas ready for starting something new.

Any tips on how to survive making money from your art? Do you find it important?

Don't be lazy. If you are going to fail, then don't let it be because you didn't work hard enough. Don't peacock around everywhere looking for artistic attention for the sake of it. Spend that time making more stuff.

What do you dislike in art?

The only thing I don't like much is when someone is screaming their opinions at me through their art. It's certainly someone's right to do so and should be encouraged if anything. We are just talking personal tastes here. I like parts of my brain to be moved by art that I didn't know could be moved, rather than just a basic reaction to a crude message.

What makes you smile in art?

It's hard to say. I like pretty peaceful stuff but with a slight skew. It's strange because the stuff I like to look at isn't always the kind of stuff I end up making. At the moment I like art that has a little vague suggestion of a narrative in it, a bit like what Ghost Patrol is currently doing. Ian Francis does this well too. I also like things that you can tell the artist was completely obsessed with making - the kind of stuff that is so complex that it's bordering on OCD.

Good advice you wish you'd been told earlier...

Buy a better scanner.

A full range of Mike's prints (screen + giclee), original paintings, t-shirts and other products are available from lowercaseindustry.com. Get clicking.



Corporation

LIVE & KICKING

MILTON ST SHEFFIELD S1 4JU

SAT 2ND & SUN 3RD APRIL
£50 ADV - 2PM - 18+

RESISTANZ FESTIVAL

FEATURING
SUICIDE COMMANDO, AND ONE,
FADERHEAD, COVENANT, MODULATE
CAUSTIC, XP8, SAM, UBERBYTE,
EISENFUNK, CIA/T, DEVIANT UK,
THE GOTHSICLES, [X]-RX

WED 6TH APR - £6 ADV - 7PM *#
THE VIRGINMARYS
+ LAVELLION

SAT 9TH APR - £10 ADV - 7PM *#
WHITECHAPEL
+ THE ACACIA STRAIN
+ IMPENDING DOOM

SUN 10TH APR - £9 ADV - 7PM *
TODAY IS THE DAY
+ RETOX

TUE 12TH APR - £15 ADV - 7PM *
MICHAEL MONROE
+ VODOOO SIX
+ NYAAA

SAT 16TH APR - £12.50 ADV - 10PM - 18+
JAH SHAKA SOUND SYSTEM

MON 18TH APR - £6 ADV - 7PM *#
SAFE IN THE CROSSFIRE
+ SUPPORT

WED 20TH APR - £18.50 ADV - 7PM *#
MAGNUM
+ SUPPORT

THU 21ST APR - £11 ADV - 6PM *#
COMEBACK KID
+ THE GHOST INSIDE
+ KVELERTAK
+ GRAVEMAKER
+ SOCIAL SUICIDE

FRI 22ND APR - £6 ADV - 7PM *#
KISS CORONA
+ A STORY TO TELL

SAT 23RD APR - £9 ADV - 7PM *#
KNUT / KEELHAUL
+ RAUSAN

WED 27TH APR - £17.50 ADV - 6PM *#
KAMELOT
+ EVERGREY
+ AMARANTHE
+ SONS OF SEASONS

THU 28TH APR - £10 ADV - 7PM *
GINGER
+ WILLIE DOWLING

FRI 29TH APR - £13 ADV - 7PM *#
CORROSION OF CONFORMITY
+ SUPPORT

MON 2ND MAY - £5 ADV - 7.30PM *
KONG @ THE HARLEY
+ WET NUNS
+ THESE MONSTERS

WED 4TH MAY - £6 ADV - 7PM *#
THE DEFILED
+ ROMEO MUST DIE

FRI 6TH MAY - £14 ADV - 6PM *#
SKINDRED
+ CHIOOOS
+ ME VS HERO

SAT 7TH MAY - £15 ADV - 7PM *#
ULTIMATE EAGLES
+ SUPPORT

COMING SOON

- 09/05 - GAMA BOMB
- 13/05 - HEAVEN'S BASEMENT
- 14/05 - SOILENT GREEN
- 20/05 - DAVID R BLACK
- 21/05 - MC LARS
- 24/05 - HAYSEED DIXIE
- 26/05 - SET YOUR GOALS
- 28/05 - VEGA
- 24/06 - EYEHATEGOD
- 01/12 - TYKETTO



BUY TICKETS ONLINE AT
www.corporation.org.uk

BOX OFFICE 0114 276 0262

DENOTES PRICE INCLUDES CLUB ENTRY TO OVER 18'S
* DENOTES SHOW OPEN TO OVER 14'S

HARLEY LIVE	
Sa 09/04	20:00 The Harley X Ray Horse ➔ LEGEND OF THE 7 BLACK TENTACLES ➔ £5.00
Sa 16/04	19:00 Queens Social Club THE CROOKES ➔ £6.50
Sa 16/04	19:30 The Harley HIEM ➔ £5.00
We 20/04	19:30 The Harley Unquiet Desperation ➔ HEEBIE JEEBIES ➔ £5.00
Sa 23/04	19:30 Queens Social Club MABEL LOVE ➔ £4.00
Sa 23/04	20:30 The Harley THE ELECTRIC ➔ £4.50
Th 28/04	19:30 Queens Social Club Drowned in Sound ➔ BEST COAST ➔ £12.50
Fr 29/04	19:30 The Harley White Mirror Ball ➔ THE PURGATORY PLAYERS ➔ £3.00
Mo 02/05	19:30 The Harley CLE ➔ KONG ➔ £5.00
Tu 03/05	19:30 The Harley DAMO SUZUKI ➔ £5.50
Fr 06/05	19:00 Queens Social Club Drowned in Sound/Sensoria ➔ 65DAYSOFFSTATIC ➔ £11.50
Su 08/05	19:30 The Harley FIXERS ➔ £5.00
Tu 10/05	19:30 The Harley Drowned in Sound ➔ PS I LOVE YOU ➔ £5.00
Sa 14/05	19:30 The Harley X Ray Horse ➔ ELEPHANT KEYS ➔ £5.00
Sa 14/05	19:00 Grand Ballroom Drowned in Sound ➔ WILD BEASTS ➔ £15.50
Mo 16/05	19:30 Queens Social Club LOW ➔ £15.00
Su 22/05	19:30 The Harley Children for Breakfast ➔ PARTS AND LABOUR ➔ £7.00
Mo 23/05	19:30 The Harley Plug ➔ COLOURMUSIC ➔ £5.50
Tu 24/05	19:30 The Harley Drowned in Sound ➔ THREE TRAPPED TIGERS ➔ £5.00
Th 02/06	19:30 The Harley Invisible Guitar Solo ➔ DUCKTAILS ➔ £6.00
Harley Box Office ➔ Mo - Sa 11:00 - 18:00 334 Glossop Road ➔ Sheffield ➔ S10 2HW 0114 275 2288 ➔ www.theharley.co.uk	

live

the plug

SAT 2ND APR
THE JIM JONES REVUE
LEWIS FLOYD HENRY

THURS 7TH APR
WILEY
SCORCHER + MZ BRATT

FRI 8TH APRIL
KARINE POLWART
MARK NICHOLS

WED 13TH APR / PLUG LIVE PRESENTS AT THE FORUM
POPPY AND THE JEZEBELS

SAT 16TH APR / SOUNDCLASH PRESENTS
THE RATELLS
LEFT AJAR + THE VELOTONES + THE NEW + BACCHUS

WED 20TH APR / PLUG LIVE PRESENTS AT THE FORUM
TALKING PICTURES

WED 27TH APR / PLUG LIVE PRESENTS AT THE FORUM
THE LOW SUNS

WED 4TH MAY / PLUG LIVE PRESENTS AT THE FORUM
ALL THE YOUNG

SAT 6TH MAY / SOUNDCLASH PRESENTS
TARKA DAWN
IAN HUDDLESTON & THE EXPECTATIONS + DAVE WOODCOCK & THE DEAD COMEDIANS

SAT 13TH MAY / SOUNDCLASH PRESENTS
ALVAREZ KINGS + THE TIVOLI
THE FEVERS + THE GIFTED + THE RIDINGS

WED 11TH MAY / PLUG LIVE PRESENTS AT THE FORUM
BAG RAIDERS

SAT 14TH MAY
T REXTASY

WED 18TH MAY / PLUG LIVE PRESENTS AT THE FORUM
POLARSETS

FRI 20TH MAY
DEVLIN
ROXXXAN

SAT 21ST MAY
LETZ ZEP
SLEEPWALKER

MON 23RD MAY / PLUG LIVE PRESENTS AT HARLEY
COLOURMUSIC

WED 25TH MAY / PLUG LIVE PRESENTS AT THE FORUM
THE WILD MERCURY SOUN

FRI 27TH MAY / SOLD OUT
ED SHEERAN
KAL LAVALLE

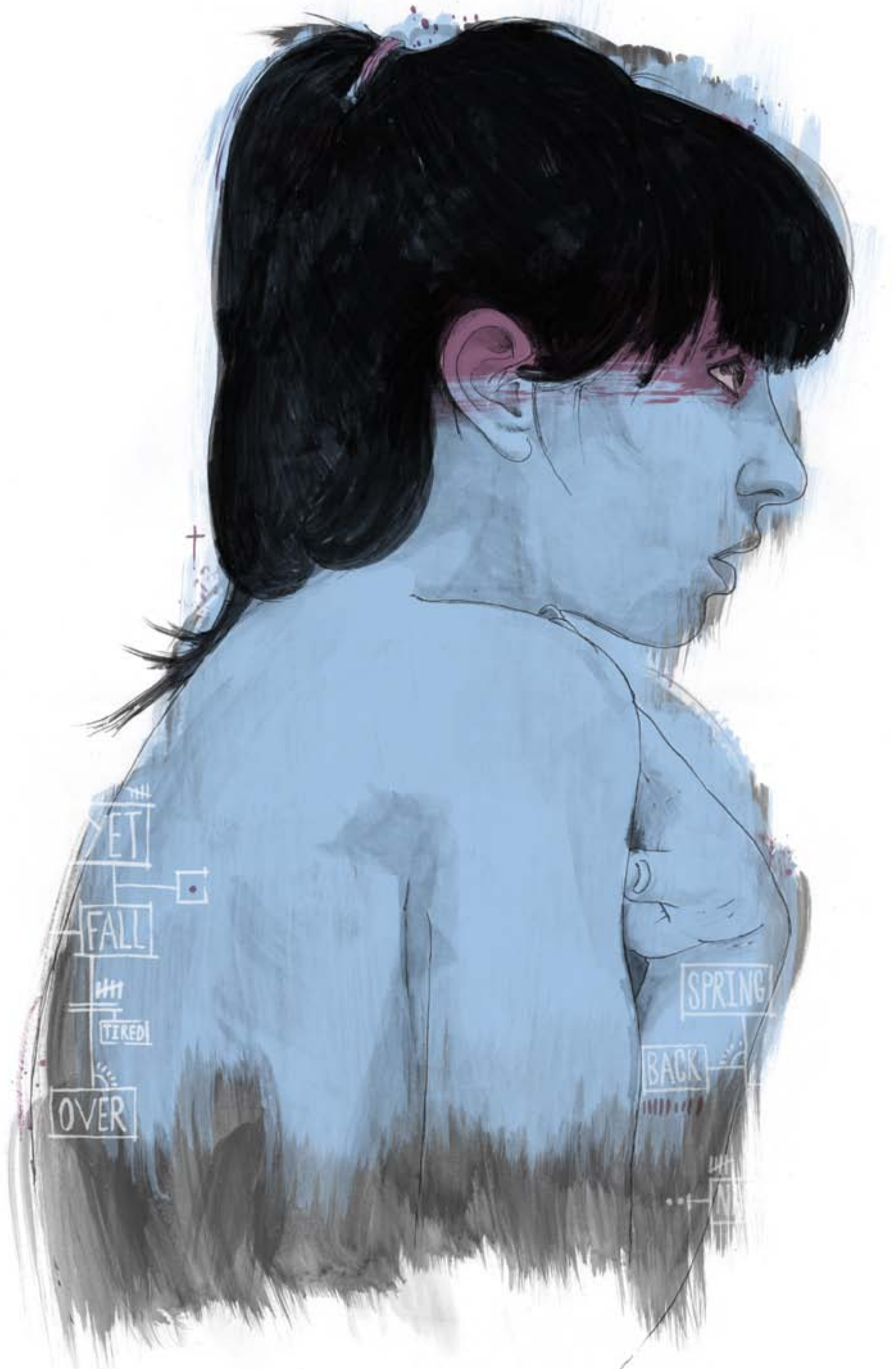
SAT 28TH MAY
LIVEWIRE ACDC
SLEEPWALKER

SAT 4TH JUN
AGGRO SANTOS

SAT 11TH JUN
MARTYN JOSEPH & BAND

Tickets
Plug Box Office,
1 Rockingham Gate,
Sheffield, S1 4JD
0114 2413040

www.the-plug.com



SOUND.

ONE NATION UNDER A GROOVE.

IMOGEN DECORDOVA.

Being a die-hard fan of some types of music can sometimes mean you're one step away from being initiated into a cult. Music often endorses a lifestyle choice, more so than any other form of art can encourage. There are clear networks surrounding other artistic mediums but somehow the pull of music seems stronger. Maybe it's in the ritualistic aspect of performance, but I think the main appeal is due to its abstract nature. You can project your own ideas and thoughts onto some forms of music without being told exactly what to think, while still feeling as if you're in tune with a particular collective.

This notion refers more to the idea of a group of people, a tribe if you like, rather than a particular geographical location. These collectives are not so much movements that reflect hype, but musical family trees. The ones that have the most appeal are the ones which promise longevity. Instead of exhibiting a sense of urgency, they hold a long-term perspective that takes in much more than their current surroundings. The collective mindset can manifest itself in so many ways through marketing, creative process, musical theory or through political or philosophical beliefs.

The most interesting collectives reach far beyond genre. The civil rights movement's Last Poets and the Brazilian Tropicalia movement stem from less abstract roots. These are more grounded in reality than their afrofuturist counterparts who do exactly what they say on the tin. Their aesthetic transcends space, time and politics and stretches from Sun Ra in the late 30s to George Clinton's P-funk in the 70s, to Afrika Bambaataa in the 80s, to neo-soul Soulquarians in the 90s, to OutKast and Janelle Monae today. The roots haven't just remained underground; they've permeated the mainstream.

Take Kanye West's approach to his latest album as an example of taming the ego. The creative process of **My Beautiful Dark Twisted Fantasy** has been described as an example of 'communal development'. Such lovely use of diplomatic phrasing is not generally attributed to Kanye, but what makes it more than a non-charitable Hip-Hop Live Aid? Maybe it was just lots of famous people coming together to make music. Whatever it was, West managed to put his mammoth sense of self worth to the side for at least a little while. He maintains it was a wholly collaborative project. No one was brainwashed into the sect of Kanyeism, which itself sounds like a real cult. The music will outlast West when he finally checks out of this mortal coil, as reiterated by Underground Resistance's Mad Mike Banks; "Your work, your art or whatever passes through you [...] lasts way longer than the human does."

Although you can forgive some for assuming jazz legend Sun Ra is some sort of messianic figure - to many he is - the Sun Ra Arkestra is living proof of the immortality of his ideas. Having lived together and owned a small shop in Philadelphia called Pharaoh's Den, they are still touring years after the death of their leader, constantly bringing in fresh talent. Their collective consists of members in their late 70s to musicians in their early 20s. What you see and what you hear can be interpreted as organised chaos, which beautifully encapsulates and celebrates the idea of collaboration and freedom as not being mutually exclusive.

It's crazy that instrumental music, which is what most of the collectives mentioned here deal with primarily, has the ability to communicate subliminal messages. It clearly has the power to motivate people in some way shape or form, so much so that they dedicate their entire way of life to its cause. Maybe they're not quite sure what it all means; they just know they want to be part of it.

This is a thread that runs through Underground Resistance, the Detroit techno team that run a tight spaceship of artists. Despite the fact that they have a recommended reading list on their website, completely unrelated to their actual output, they aren't trying to coerce you into anything politically, but instead are trying to get you to understand the essence of the collective itself. If anything their campaign is an invisible one. Head honcho Mad Mike Banks remains an elusive character who refuses to be photographed in public. They're shrouded in mystery, using militant language in interviews and on their website. They don't state explicitly what they're about because it's open to interpretation, but you get a sense of it through their music and their conduct.

But this theme doesn't just concern itself with the actual music, but the ugly, commercial side as well. Surely if any label is to work it needs to have some sort of collective consciousness. To state the bleeding obvious: strength in numbers. When collectives have full creative and commercial control they can really go further than any major that lacks a shared mentality. This has been proven by a number of labels. Brainfeeder, Underground Resistance, Southern Lord, Ninja Tune, Rise Above, Stones Throw and Ipecac are by no coincidence all front runners in their fields and are run by musicians in close contact with the artists they release. Their success comes from their involvement and conviction, which can only be attributed to a shared belief in what they do.

There are similarities between artists within the Brainfeeder and Underground Resistance families, but it would be musical blasphemy to try and describe them in the same way. They've got their own spectrum within their own collective; they just happen to come under a single identity. It's branding and musical franchising in the most sincere way possible. This idea of a commune might get a bit sickly after a while, with all the reciprocal back scratching and the incestuous tours, but you end up with brilliant showcases and joint tours which are good value for money and feel genuinely significant.

At the risk of straining to try and find some local relevance in this topic, I think Sheffield exhibits this collective approach. There are pockets of musical collectives dotted all over the city, from hardcore to dubstep, and many musicians collaborate across the genres to draw parallels between all forms. There's a clear focus on promoting each other rather than competing, a mindset that can only be healthy no matter what medium. Undoubtedly, Sheffield has this hive mind mentality, but there is no Sun Ra figure guiding everyone towards intergalactic enlightenment. It would be hilarious and unnecessary if someone did put themselves forward to take on this esteemed role, but still, rather a peaceful, eccentric 'prophet' than Jim Jones. Any takers?

LIVE.

EFTERKLANG. RENEGADE PIXIES.

RUDE MOVEMENTS. PETE DAVID & THE PAYROLL UNION.

EFTERKLANG.

23RD FEBRUARY.
@ QUEENS SOCIAL CLUB.

REVIEWER – BEN ECKERSLEY.

For a cold Wednesday night in February, the Queens Social Club was packed in anticipation of an evening dedicated to semi-legendary Danish band Efterklang. Their performance was preceded by An Island, Vincent Moon’s film about the band, and their extended set received a rapturous response.

An Island sees the band return to the childhood home of three of their core members, the Baltic island of Als. It’s a beautifully shot tribute, dwelling on close-up abstract camera work, with organic sounds such as footsteps and the drumming of rain on a roof amplified to absorb the viewer in the texture and feel of the place. The band are filmed performing in several unconventional situations – the back of a pick-up truck, at a primary school with children sat cross-legged on the floor playing xylophones – but my personal favourite was a tremendously touching acoustic rendition of ‘Alike’, with the band’s parents joining in. It’s a wonderfully made film, only marred by a couple of rather dull interviews between the songs, reminiscing over childhood bus journeys. There are plenty more screenings of the film happening and if you’d like to organise one yourself you can do so for free, as long as you guarantee a minimum of five people attending - visit www.anisland.cc for more information.

And so, to the band. The core quartet of vocals, bass, drums and multi-instrumentalist/producer Mads Brauer are augmented by a guitarist and the skilled Broderick siblings Heather and Peter on violin, flute, piano and guitar, the instruments combining to create a multitude of rich textures. They performed new album **Magic Chairs** in its entirety, with just a couple of songs from **Parades**, and to the initiated it was clear to see how much their song writing has matured and developed. Eschewing the tendency of many bands to expand and augment over time, Efterklang have condensed the scope and range of earlier material into shorter songs and more focused ideas, performed with a smaller but better utilised ensemble and allowing us to hear the complexity of the writing more easily. What was presented tonight was a concentration, not a reduction of the imagination of the band.

Live, they still allowed the songs to develop. There is a confidence in the material that even appeared to stand up to moments of improvisation as they took ideas and ran with them. ‘Raincoats’ really stood out as rhythms of great complexity yet subtly jostled with each other. The audience became ever more entranced, with rapturous responses followed by expectant silences. The band seemed to feel the electricity in the room, as singer Casper Clausen exclaimed “this isn’t England, it’s Sheffield!” Efterklang are a marvellous band producing music which is warm and absorbing. Live, they open up new layers and textures to reveal music that is richly detailed and fascinatingly complex. Simply put, I doubt I’ll see a better gig this year.

RENEGADE PIXIES.

5TH MARCH.
@ DIRTY LITTLE SECRET.

REVIEWER – LUCY HORWOOD.

A secreted gem buried away in the industrial labyrinth of Shalesmoor, Dirty Little Secret is one of those back alley hideouts you would have trouble knowing existed and even then is still remarkably tricky to locate. Kitted out with fairy-lit outdoor massage and face paint tent and a makeshift movie den, the organisers had transformed the industrial space with the glitzy workings of a summer festival.

The evening was set to unveil the sunny sound of Hot Feet, a blues trio who had breezed down from Bristol’s rural treasure Stroud to lighten up the Northern winter gloom with what they call ‘folk n roll’ , a fusion of genres borrowed and adapted to create an authentic take on folk music. With vocals as smooth as butter, lead singer Marianne’s striking tones were accompanied by drums, bass and remarkable guitar riffs that paid homage to Led Zeppelin. Like Sandy Denny, only fresher and bearing an intricately handmade ukulele and a charango. From then on Greentop Circus ran rampant around the stage, providing a mixed bag of marvellous frivolities. A man clad in zebra skin, cowboy hat and novelty hula hoop proceeded to perform a striptease, spinning the hoop around various parts of his body. An absurd woman in a strange suit and goggles who pronounced herself our tour guide, but who I think must have been the compère, crawled on and off the stage through clouds of smoke insisting on taking the audience on a safari journey with her rubber duck Albert. It was all utter madness.

As the rum and ginger beer continued to flow and the place filled with mouth-watering aromas of homemade curry, the cabaret was in full flare. A juggler throwing floating fluorescent colours around the stage was the overture for the pièce de résistance, a spectacular performance from an incredibly flexible young trapeze artist resembling Betty Boop in her shiny red leotard, twisting gracefully in and out of a suspended hoop. Spoken word and the familiar soulful lyrics of Delia, a favourite from the Off the Shelf poetry evening, were followed by the comic guitar musings of Alex the Duck Tamer.

While I negotiated a 60p body massage (yes, 60p!), Bell Hagg Orchestra exploded on to the stage with a frenzy of knees-up gypsy ska. I was back in time to be immersed in the infectious energy and usual hysteria of yet another manic performance, which gave way to the laid back yet full-flavoured two-tone beats of The Banana Flavoured Dub Cats. For those who like to keep things rolling, the downstairs murky rave dungeon blasted electro-swing and techno until the crack of dawn.

This night was a tantalising taste of the festival season ahead, and I think all attendees will be hoping to see more from the Renegade Pixies, especially in the more summery evenings ahead.

RUDE MOVEMENTS.

19TH FEBRUARY.

REVIEWER – NATHAN ARMSTRONG.

Some of you may have heard of a little party named Kabal. Perhaps you may have even been lucky enough to venture to Sheffield’s very own legendary event in the past. Kabal is an underground rave full of Sheffield’s finest skankers, skanking out to the creme-de-la-creme of sonic vibrations that near broke the spine provided by the most talented (and generally homegrown) DJs Sheffield always has to offer. Sheffield’s distinctive beautiful noises are the foundation of this genuinely undergroundbreaking mad basement rave. This movement, because that is what it is, has been going for over ten years now. But on Saturday 19th February, a new beast was unleashed in the form of Rude Movements - Kabal’s naughtier, hornier younger brother.

A mouthwatering lineup performed at a secret venue, the whereabouts of which were revealed on ticket purchase or on the night. The main room (aka the Jump Up room) consisted of Sheffield’s own Radio 1 DJ Toddla T, garage and 2-step lord Zed Bias and Kabal resident Pipes, Sheffield’s cult hero with a smashing dress sense and even better records, who kicked off the shenanigans. MC DRS provided us with his lyrical wit while spitting bars. His latest tune ‘New Breed’, produced by Sheffield’s newest spark Checan, walloped out of the soundsystem to much appreciation from the already aroused rabble.

Feeling the vibrations from the hench soundsystem, Zed Bias provided us with some of the best garage, funky house and bass heavy beats you will ever hear. Then in stepped Toddla T, blowing the crowd away by going ‘all over the place’ musically (that’s how he’d put it). From dancehall to dubstep, bassline to moombahton, the tunes in this room kept my feet moving all night long.

But jumping up is tiring work and the second room provided the perfect antidote. The main function of the Get Down room was simply to champion the benefits of chilling. Playing anything from soulful R&B to classic funk and reggae, this environment provided a smooth vibe in which the old school and new school were blended. The DJs maintaining this atmosphere were Desi Rocca, the FMG and Luke Unabomber with Sheffield soul singer Pete Simpson, whose tender, delicate vocals warped the walls and put smiles on faces.

All in all, the night was immense - big tunes, good vibes and some serious shape busting on the dancefloor. If you haven’t been to one, seek and you shall find.

PETE DAVID & THE PAYROLL UNION.

18TH MARCH.
@ THE EARL.

REVIEWER – PETE MARTIN.

Tonight is a charity evening at the Earl featuring a number of bands, DJs and other artistes of variable quality, but I don’t have the time nor inclination to cover them all here.

There is an ongoing discussion in Sheffield about the local Americana scene. What is it called? Who is involved? How has it developed? At the forefront of this ‘movement’ are Pete David & The Payroll Union. Pete has been doing gigs in and around Sheffield for a number of years with various musicians, but has now settled with the Payroll Union, a loose collective currently comprising Paul Heath on bass, Ben Fuller on drums and Joe Field on banjo.

The guys look like they’ve been transported directly from Big Pink circa 1968 - the hats, beards and suits all evoking that pastoral time. The music has the same bucolic feel and the lyrics are largely US-based, covering ‘big’ themes like murder, drinking and betrayal.

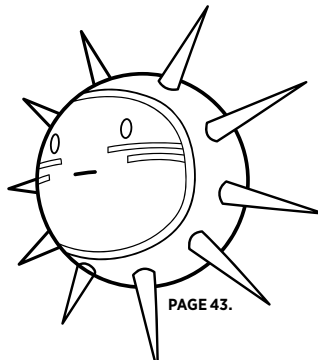
Opener ‘Jake The Pistol’ sets the tone for the evening, clattering drums getting the crowd moving and Pete’s vocal providing the history lesson. ‘St Lawrence River’ and ‘1826’ follow. The former is an uptempo stomp that deals with the explorer and cartographer James Cook in 18th century Quebec, while the latter highlights a tumultuous year in US history.

The epic ‘Ghosts’, inspired by Sergio Leone’s Once Upon a Time in the West, featured Ben Fuller’s military-style drumming coupled with harmonious backing vocals and dexterous banjo from Joe Field. Puzzled looks from the band greeted ‘Emily’, but they continued playing manfully, especially Paul Heath’s melodic bass. Pete later admitted he’d played the song in the wrong key!

There was a slight misstep with the staccato rhythm of ‘Richmond Town’, which upset the flow of the set somewhat, but we were back in the groove with ‘Sacrifice’, based on the Salem Witch Trials, which was lit up by impassioned vocals and harmonica from Pete.

The band are a potent live unit, at once tight and cohesive, then laidback and ramshackle (in a good way). It makes for a great, toe-tapping show. Unfortunately, due to scheduling the set was truncated and they closed with ‘There’s A Light’, taken from their upcoming **Underfed and Underpaid EP**. A rollicking hoedown, it made for a barnstorming end to their set.

The early finish felt akin to the plug being pulled on The Band to enable the juggler to do his act. The vicissitudes of rock ‘n’ roll, eh?





DAVID J ROCH.

SKIN & BONES.
SONY/ATV.

REVIEWER – ADAM KAY.

I first saw Little Lost David about, ooh, five years ago. That night, at Bar Matrix, his voice absolutely blew me away; an instrument of crystalline beauty and fragile perfection. I speculated that the only reason he could reach those high notes was because of his trousers, which were bollock-suffocatingly tight. Even so, I thought, what a voice.

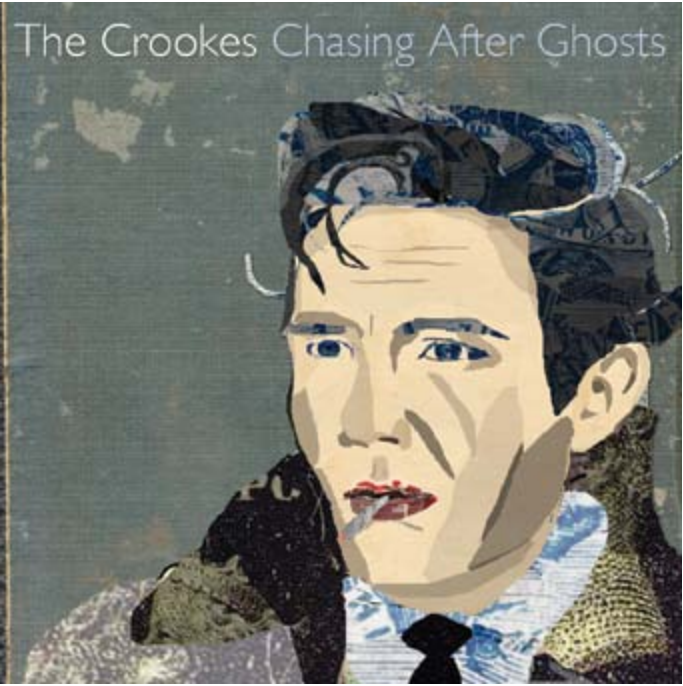
Five years later, Bar Matrix is a strip club called Scores and Little Lost David is called David J Roch. Funny how some things change. Funny too how some things don't, because on Roch's debut album **Skin & Bones**, that voice – crystal-clear, beautiful, perfect – is still there.

It's there on 'Evil's Pillow', delicate and mesmerising. It's there on the terrific title track. It's there on 'Lonely Unfinished', a haunting acoustic lament and cousin of 'Corpus Christi Carol' from Jeff Buckley's **Grace**. Comparing Roch, a tender singer-songwriter with a keening vocal, to Buckley is as easy as shooting carp in a keg, but the similarity is undeniable.

For most of Skin & Bones, Roch's tormented choirboy shtick serves him well. His attempts to adopt other personae, however, are less successful. He plays the part of hoary old bluesman on 'Devil Don't Mind'; "I guess that's why [the devil is] my friend". On 'Yours' he channels the spirit of an embittered alcoholic; "[I've] done some damage with a bottle of liquor." On 'Dew', he's a creepy stalker; "All I have, but I can't have her." None of these are particularly convincing when delivered by a sweet-sounding twenty-something from Sheffield. Roch's voice is just too pretty to convey menace effectively. It's like Damien Rice fronting Motorhead, or Rastamouse becoming a mass murderer.

But Roch's singing is not the album's sole focus. It was produced by Grinderman's Jim Sclavunos, and he's done an excellent job. 'The Lonely Child' begins as an intimate acoustic piece, before exploding into an avant-jazz brass wig-out à la Radiohead. The orchestral grandiloquence of 'Only Love' sounds like Elbow at their most majestic, and while Roch's vocal on 'Dew' may be out of place, the music is a magnificent mix of sinister synths and gunshot percussion.

On the whole, Skin & Bones suggests that David J Roch is a little lost. If he ditches the whole 'devil' routine and concentrates on being an angel, he'll likely be unstoppable. Until then, we have this brilliant-but-patchy album to enjoy. The trousers, too. Let's not forget those trousers.



THE CROOKES.

CHASING AFTER GHOSTS.
FIERCE PANDA.

REVIEWER – GRACE HIGGINS BROWN.

With quaint tales of fervor and wistful press shots, The Crookes could be perceived as awful romantics. I suppose they are, but beneath the twee facade lies something perhaps a tad darker and certainly a lot cleverer. On first listen I couldn't help but feel the need to roll my eyes, thinking this was yet another nondescript run of the mill indie guitar band, but stick with it and you'll come to realise that there's much more here.

Current single 'Godless Girl' is a seamless opener, charging with a compelling force, comparable to that created by Sunderland's celebrated Frankie & The Heartstrings and catchy enough to allow the album to get its hooks into you. But a few tracks on you encounter 'The Crookes Laundry Murder, 1922', which is the one that lets it down for me, being at times a bit too Smiths inspired to listen to comfortably. Sounding a bit similar to the Smiths isn't necessarily a bad thing, but this track doesn't go beyond that and just ends up sounding dreary as a result.

'I Remember Moonlight', however, is a passionate stomp of heartache and reminiscence as singer George Waite's dreamy vocals swoon with longing. This leads nicely into the next three tracks, which I would say are among the best on the album. 'Bloodshot Days' is bright and fluent, including some oh-so-fitting 'wah, wah, wah, ooohs'. 'Carnabetian Charm' nicely deems the London hipster fake and pretentious. 'By The Seine' sounds adequately hazy with a triumphant chorus. All three incorporate clever, perceptive lyrics and sharp riffs with impressive results, and there's a fair bit of reverb in there, which often wins me over.

Although at first appearing unambitious, this much-anticipated debut grows on you with further listens, exhibiting its careful arrangement and yearning imagery. There may be strong parallels with other bands, but **Chasing After Ghosts** is distinctive enough to hold its own and withstand the inevitable Arctic Monkeys comparison that pretty much any band to come out of Sheffield faces these days. In spite of coming across as slightly bland, this album encapsulates nostalgia and romantic lyricism and is punctuated by some evocative tracks, making it a pleasant listen and a great soundtrack to a romp in the Peak District.



THE BIG EYES FAMILY PLAYERS.

FAMILY FAVOURITES.
KARATE BODY.

REVIEWER – BEN DOREY.

The Big Eyes Family Players have been creating emotive folk music with one line-up or another for over a decade now, and have never gained the public acclaim that critics felt they deserved. I find this strange, given the popularity of a number of other Balkan inspired 'new-folk' outfits - Beirut being an obvious example - but then Big Eyes haven't given their influences such a stylised and marketable reworking. Their music pays homage to their fore bearers through subtle and delicate continuations of the songwriting traditions they draw from, a less obvious way of forging your own sound but one that has ultimately led to more satisfying results. The latest album from the Sheffield outfit, predominantly a collection of re-recorded instrumentals from across their history, will hopefully be a platform to help this talented collective of musicians gain wider recognition.

Modestly titled 'Amateur Dramatics' is an stunning opener, a cinematic and moody gypsy folk waltz over an understated trip hop beat. It refuses to simplify song structure into a repeating chord progression in the way so many of Big Eyes' contemporaries do, instead whirling us through rapid key changes, the melodies teetering on the brink of discordance to create tension simmering just beneath the melancholic surface. The following 'Bunny' is a different affair, dominated by superb guitar playing that's so dynamic the music seems to breathe with every bar. The folk influence is still tangible, but this time taken from the English tradition. It wouldn't sound out of place as a quiet moment on a Jethro Tull or even, dare I say it, Genesis album forty years ago, and I don't mean that in a bad way.

The following tracks see the full band involved, but the playing on these two string-led tracks is so delicate that they manage to create tiny sounding songs that you initially struggle to believe feature nine players throughout. A violin leads the way in both, softly accompanied by harmonies on the other strings and more exemplary folk guitar, with the bass and drums slowly driving things along without ever becoming overbearing. The intelligence displayed in the songwriting here demonstrates clearly the outfit's classical influences, as does track four's title – 'For Gorecki'. The next three tracks, also all named after people, have a slightly different feel, combining the aforementioned cinematic songwriting with a more modern, less linear style based around repeating phrases. The result of this is never predictable, something which other bands have found hard to avoid when working this way with the time-old cadences of folk, and will please the ears of folkies and Godspeed fans equally. 'The Boo Girls' marks a return to Balkan influences, this time in a rare uptempo style that hints a little at manouche influences.

I'll let the final tracks speak for themselves. Words are too subtle to do justice to this music, for it's in the delicacy and complexity of songwriting and playing that Big Eyes shine through. All I can do is assure you that unless you have eardrums of leather or a heart of stone, this record won't fail to move you. Get your mitts on a copy and support one of Sheffield's best kept secrets.

CAPTIVES ON THE CAROUSEL.

SELF RELEASED.

REVIEWER – SAM WALBY.

Captives on the Carousel are a folk duo from Sheffield made up of two of the members of 7 Black Tentacles. This new self-titled EP - with original artwork from Caz Haigh (Now Then #30 featured artist) - sports some impressive compositions for guitar, cello and voice, showing how the group has come on leaps and bounds since its inception.

Opener 'The Oak Tree' is the strongest offering here and features some of the best lyrics on the EP. Clocking in at just over two minutes, it is a snappy statement of intent and a decent introduction to the fingerpicked poetry of Sarah Morrey, backed by mournful cello lines and delicate use of vocal delay. I remember hearing a performance of this song in the middle of last year, and the organic way it has developed into a finished product is pleasing to the ear.

'Lead Me Down' has a real English ballad feel to it, with intriguing chord shapes and major lifts that lend it a light, breezy tone. Similarly, 'The Bell Jar' uses the same musical devices to more brooding effect, as the cello produces subtle harmonies that complement the words. 'James' Song' is less captivating, but still shows verve and ambition. This EP is by no means a perfect release, but it does show originality and could be a stepping stone to bigger things.

Listen at captivesonthecarousel.bandcamp.com.

KING CAPISCE.

IF NOT NOW, THEN WHEN?
SELF RELEASED.

REVIEWER – GORDON BARKER.

After their mind-blowing debut, the king has been away gathering his thoughts. "Where the hell do I go from here?" he and others must have been thinking. 'If Not Now, Then When?' is a free release, but there is certainly no compromise on production value from their self-titled album - still heart warming when low key and brimming with energy when the phased guitar and drums go all out.

Where I found their debut's catchy hooks easily hummed, this single is more, dare I say it, 'muso'. The sound has certainly shifted towards the Polar Bear area of experimental music, with each member showing intricate abilities while it is all held together as a single entity.

King Capisce have a strong and unique sound. This single is a slight curve ball away from their previous tracks, but I hope said ball continues along its leftfield trajectory and their releases become more and more disparate. This has certainly whet the appetite for LP number 2.

You can download **'If Not Now, Then When?'** for free/generous donation at music.kingcapisce.com.

DEAD SONS.

I AM THE LORD / CITY NIGHTS.
SELF RELEASED.

REVIEWER – GORDON BARKER.

Dead Sons are smashing through it at a hell of a rate. After only one year together they have been invited to support the Arctic Monkeys at Don Valley and are set to release their first double A-side on self-produced limited white label vinyl.

'I Am The Lord' is a heavy, menacing brawl through Grinderman and Tom Waits territory - powerfully bluesy, dramatic and full of character, the rapid percussion rhythms pushed out of the way for a sweaty and furious chorus. I have caught myself several times with eyes closed, fists clenched, mouthing the words "fear me".

'City Nights' has a very different effect - a less physical, more reverent track with slowed chord progressions and a warmer, personal tone. On this track the 'Sheffield sound' is a lot more evident but whilst that can sometimes be a bad thing, Dead Sons define themselves outside that with a more mature and developed approach to a proven formula.

This release compliments itself, one side picking you up with its dirty garage blues and the other laying you out with a city street ballad. Both are strong and show two sides to the Dead Sons arsenal, a fully-formed force with no room for tongue in cheek. Fear me.

LED BIB.

EXPERIMENTAL FIVE-PIECE GET JAZZY.

INTERVIEW BY FRED OXBY.

Since their nomination for the 2009 Mercury Music Prize, Led Bib have become one of the most respected bands in a re-invigorated British jazz movement. Their five album discography demonstrates a broad sphere of influence and a desire to push the limits of harmony and improvisation. Ahead of their set at the Harley last month, Now Then caught up with the band for a little chat...

How did Led Bib get together?

Mark [drums]: We were all affiliated with the same university, Middlesex. I was doing my masters, which involved a project composing and performing music. Toby was in the first year, Chris was in his third and Pete had already graduated. Everyone already sort of knew each other so we ended up doing the project together. It just developed over the years as everyone had their own input.

Are you classically trained musicians?

Mark: Not necessarily classically trained. I studied classical music but I'm not a good enough classical player to do it as a job, certainly not at this point (laughs). We've all had formal training though.

Do you classify yourselves as a jazz band?

Mark: I'm always changing my mind. I do like to call it jazz because I see jazz as an open thing, a living art form. It's funny with jazz, because people like to put things in that category and say "this is what jazz is". But with rock, Captain Beefhart can be rock and so can Feist. How come they're allowed to be in the same category, whereas us and, say, Miles Davis aren't?

The problem is that for a lot of people, jazz is a very specific sound; that sound from the 40s and 50s. If they think that our band is a jazz band, they won't check out what we're doing. It seems to put people off. It means that even though we get a lot of good press, it ends up in the jazz section of the paper which means that people who don't listen to jazz ordinarily just won't bother. It's only with things like getting on the television or getting on a more mainstream radio program that those people are able to say "oh, I didn't think I liked jazz, but maybe I do".

I hear a lot of different influences in your music....

Toby [keys]: Lots yeah, and that's the point I suppose. Even people like Miles Davis were influenced by a lot of funk and R'n'B and things like that. We all check out loads of new music all the time and we regularly share tunes and ideas with each other. I think that's what's making music like ours - and music by bands that you might term part of the "British jazz movement" - interesting.

This idea of a new British jazz movement, bringing in fans from rock and jazz backgrounds, is interesting. Do you find that you are playing with lots of different acts these days?

Mark: It's a funny one. If we play a known jazz venue, we get people along to it that wouldn't normally come to a jazz gig. On the other hand, with rock gigs, I think that sometimes we're a bit weird on them, we sometimes feel a bit too jazzy for the crowd. Sometimes they go great as well though.

Do you enjoy the feeling of swimming against the tide?

Liran [bass]: For a long time I felt like the band was really going against something. There are a lot of collectives in this kind of music, especially in the UK, and we've somehow never felt part of it. In the beginning, you don't really feel like you want to be part of it, and that feeling grows stronger and stronger until you realise that you have a collective, we're making music that can only be identified as Led Bib. Even if we are swimming against the tide, it feels like a very positive thing. I think it's why we get such a good reaction to our records and live shows.

Do you think challenging what people expect is part of being a creative act?

Liran: Yeah, but I don't think it's conscious.

Mark: Maybe that's part of it. If you're really playing from your heart, you're bound to play something that's you.

To what extent do you feel like part of this "British jazz movement"?

Mark: We get lumped in with acts, like the various Mercury-nominated bands, and it's not that we don't like them, but we like to think of what we do as our thing, and I'm sure they'd like to think the same. People who like Polar Bear might not like Led Bib and vice versa. It ends up being, "these are the jazz musicians people might have heard of," like they're all one thing, when actually they're pretty disparate.

A big moment for the band must have been your 2009 Mercury nomination. The awards often come under criticism for nominating relatively unknown bands with little chance of winning the prize. How do you feel about that?

Liran: Pretty good (chuckles). Our culture has so much great music. Even if people can have a little glimpse of it, that's great. There's so much fantastic stuff that needs to be heard, and TV is such a great medium for that. The Mercury exposes types of music that people aren't necessarily familiar with. It is fantastic for whoever is representing the jazz section or the folk stuff, which is also very much shunted.

Do you think there is any chance that a jazz or folk act will win the prize eventually, or are they there as more of a token gesture?

Mark: I think they're probably genuine nominations, but I think it would be very hard for a jazz band to win. There would be a real outcry. I don't think that the mainstream press is quite ready for that yet. Even last year with Speech Debelle winning, that was a mainstream record but the press were pissed off! They thought Florence and the Machine should have got it, or La Roux or Kasabian. And that was a nice jazzy hip hop record - something to sit down to with your family!

Liran: We did an interview with Chris Moyles and he hated us! Throughout the whole show, he was constantly playing the theme to Batman over the top of our tunes. It's annoying, but he represents a lot of mainstream music so you can kind of understand it.

Mark: Yes, a jazz band could win, but it would never become a regular occurrence because if it kept happening, people would start to say that the Mercury is a load of bullshit, which they already say anyway. People often say it's tokenistic and trying to be like the art world, but music is art and even if it is a little bit tokenistic, you get bands who would never see the light of day who are gonna be on TV and people are gonna know about it.

Do you find the jazz scene different on the continent?

Toby: We love playing in Europe and we generally feel more supported. There seems to be a more open attitude towards stranger bands like ourselves. I think that has got a lot to do with the educational culture in our country. There's an almost museum-like attitude towards learning chops and licks, and where to play them. If you study English Literature then you will study Shakespeare, but you don't learn to quote his lines when you should be writing your own stuff.

Mark: I think some of it has to do with the crossover from American jazz culture, which seeps into Britain more than in Belgium or Germany. It can be a bit like "yeah, you really shot that sax player down". But America has the weight of tradition.

How do your own compositions come about? Through jams or are they more structured ideas?

Toby: Mark writes most of the tunes. I've written a couple and Chris has written a couple too.

Liran: Mark has a very clear vision of what he wants the band to sound like. He writes things as simply as he possibly can but he knows that the emotional part of the tune will come when the musicians bring it to life. It's a bit like Frankenstein. The beast starts as what he wanted and then grows bigger and bigger as the band gets involved. But you need to start with a really clear view of what you want to get, and I think that's where a lot of bands struggle.

How do you feel the band has evolved over your five releases?

Pete [alto sax]: I think it has massively, especially between **Sensible Shoes** and our last record, **Bring Your Own**. We went from touring a lot to recording new material and everybody agreed that we'd moved on a lot in terms of style, which in turn affects the way we improvise. As a band, we still do the same things we did on the first album, but if you were to cut out the middle albums and just listen to the first and the last, you'd really notice a difference. It's like getting old - you don't notice day to day until you look in the mirror and think, "Shit!"

Your live shows are very different to your records. Do you consider yourselves a live band or a studio band?

Mark: Both really. The recordings are like a snapshot of a gig. We're not trying to replicate a gig on our records but we want the albums to have that same spontaneity.

Tell us a bit about the two music videos you've done. Did you choose the animators?

Mark: The first one by Chiara Ambrosio was done right before the Mercury Prize show. We only had camera phone footage and they needed something proper. I eventually realised that we wanted something that could be viewed as art, rather than just getting a video of us playing. I put a call out through the Arts Council for people to work with and loads of artists got in touch. I saw Chiara's stuff and I really liked the stop-motion animation style. She had so little time to do it - I think she did the whole thing in two weeks.

The second time, I put out another call and got loads of more responses. This Japanese artist called Yui Hamagashira wrote in.

Pete: She put a phenomenal amount of work into it. I can't imagine how she built a visual relationship with the sound like she did. Her attention to what's going on sonically is incredible.

How do you define artistic independence?

Toby: An appealing part of what we do is that we can just get on with it.

Mark: Is this the right time to say we're backed by Glaxo Smith Kline..?



HEADSUP.

DUBCENTRAL & FEEDBACK.

INTERVIEW BY LIAM SHRIVASTAVA.

Dubcentral is seen by many as the foundation of soundsystem and bass music events at the turn of the new millennium. While Sheffield has always had a history of established Jamaican soundsystems such as Conquering Lion, a new generation has emerged in recent times. For crews like 20Hz, Liquid Steel, Studio45, Semtex and many others, a lot of inspiration came from Dubcentral events down at The Everyone Centre on Broadfield Road. We caught up with former Headcharge promoter Alan Deadman, founder of Dubcentral, and Paul Lee and Gita Patel, who run the sister drum & bass event Feedback every month at Corporation.

Alan - what made you start Dubcentral?

Alan: To be honest we didn't start it! It was a bunch of people playing reggae at the Vine on a Sunday - two students at Sheffield Uni and Nye [Cooper, aka Dubcentral resident Meerkat]. It turned into Dubcentral when Headcharge got involved to support that event. We'd always wanted to get something dubwise going in Sheffield. Jamie from Headcharge coined the name and we started bigging up the Sunday session at the weekend all-nighters - the staggering remains jamming it up at the Vine. One thing that inspired me was the first dub night I went to - Operation Soundsystem at Tony's Empress Ballroom in Blackburn.

There appeared to be a bit of a lull last year. Would you say this was due to increased competition or perhaps a movement in trends away from dub and roots music?

Gita: I think it was a lot to do with loads of nights coming out and getting in high profile acts, perhaps also the crowd evolving. I don't think it's because the younger people don't like dub and reggae.

Alan: I don't think our product has declined, but a lot of younger people have been partly inspired by Dubcentral and are now doing their own nights. The promoters are often a similar age to the punters, which is important. I think dubstep has also had an impact.

Gita: Yeah, because a lot of people would turn up to Dubcentral and expect dubstep and get confused when there was reggae playing, but if those people stayed they really enjoyed it.

Do you think dubstep has had a positive impact overall?

Alan: As a musical appreciator it was a quantum leap in music - easily as significant as the arrival of jungle. But as my son Alex says, because of the changes in music production technology it was a lot more accessible than jungle and drum and bass. In many ways dub reggae has influenced younger soundsystems, but dubstep has given them something to play.

Feedback has enjoyed quite a lot of hype. Why is that do you think?

Gita: I think we've diversified the touring network within drum & bass and probably booked less typical artists that other nights might not go for.

Paul: I think it represents the fact that a lot of drum & bass artists like Black Sun Empire are still producing really quality music. They're crossing over into dubstep and the production is so good that it's almost undeniable. We're noticing a lot of young people coming to Feedback, whereas last year it was probably 50-50 with older punters. Drum & bass has always been there but I think it's turning heads again.

Where do you see the future of Dubcentral, Feedback and the other subsidiary events that fall under the Mad Hatters Family?

Alan: I want to see some massive events - Mad Hatters, three rooms, kicking off! My ultimate fantasy would be going back to the NYE events we did at Club Shhh.

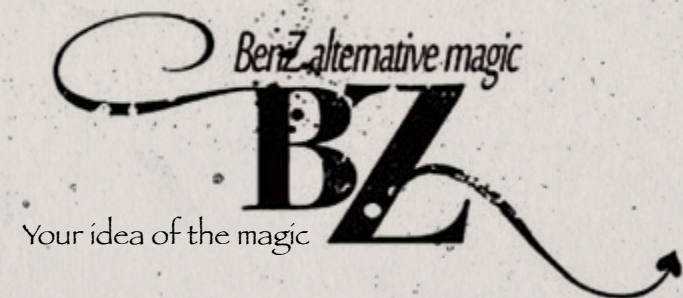
Gita: Dubcentral is the root of all the other nights like Feedback and Dark Crystal and I feel we're bringing it back with the upcoming Jah Shaka gig. We also want to bring in more creativity, do more production and get dubplates made.

Tell us a bit more about the Jah Shaka event...

Gita: It's Alan's retirement gig! Booooo!

Alan: It's been a long time coming and it feels a bit like the top of the tree. A lot of bookings are about relationships, so although our gig with Young Warrior (Shaka's son) had some negatives financially, it enabled us to get in contact with Shaka's management. It's the original UK reggae soundsystem and hasn't played in Sheffield since '86. I think the younger generation would like to see the daddy of it all!

Dubcentral Presents Jah Shaka Soundsystem at Corporation on Saturday 16th April.



Magical entertainment for Weddings, Private and Corporate Events, Trade Shows, Business promotion, Staff parties...

www.bzmagic.co.uk

email. **BzMagic@live.co.uk** mob. **07890922982**



SHOWROOMWORKSTATION. PATERNOSTER ROW, SHEFFIELD S1 2BX
0114 275 7727 WWW.SHOWROOMWORKSTATION.ORG.UK

APRIL /
5 - RUBBER (15)

2 - AMER (18)

19 - LEGEND OF THE
FIST (18)

26 - PEEPING TOM (15)

CULT/FILMS

SHOWROOM CINEMA
EVERY TUES

BECKS
BEER
£2.50
A BOTTLE
STUDENT
TICKETS
£4

FILMREEL.

KEN LOACH.

INTERVIEW BY ALEX KEEGAN.

At 74, Ken Loach is a towering figure in British cinema. His breakthrough **Kes** (1969) paved the way for a forty year career, with films focusing on social commentary, realism and the plights of the working class. As the father of British social realism, he has always offered a lone voice for the downtrodden and ignored. Loach’s significance as one of the greatest activists in cinema isn’t obvious from his appearance – he is a gentle man whose humility is astounding considering the high quality of his artistic output. His latest film **Route Irish** delves into the world of Fergus, a private security contractor who after fighting in Iraq attempts to uncover the mysteries surrounding his best friend’s questionable death and punish those responsible.

You chose to concentrate on private contractors in your new film. What was it about those people in particular that made such worthy subject matter, rather than the normal soldiers?

I think without us realising it, war has been privatised. They’re privatising everything else –the health service, education. The privatisation of war is something that has really crept up on us. The soldiers have been withdrawn and the occupation is being carried on by mercenaries who are sub-contracted by big companies. This is a new development. Now Gadaffi is hiring mercenaries from Africa against his own people, there are a lot of contractors in Afghanistan being recruited from war lords. They’re still fighting the wars, but doing it through private contractors who are not being monitored in the same way as a standing army.

What made you decide to set most of the film in England, instead of having the focus on the war itself?

We wanted to bring it home, to show what it’s like to be waterboarded. These things happen in a far away country, so we tend not to recognise them, but because the film is happening right here, we hoped it would be slightly more vivid.

What was the waterboarding scene like to direct? It must have been quite traumatic.

It was. We tried doing it with all kinds of tubes to remove the water, but we couldn’t do it. Trevor Williams (who plays Nelson) eventually said: “This isn’t working, I’ll just do it.” So we went for it. Afterwards he said he was fine, but on his way home he had a panic attack and had really bad nightmares for some days after. He was free at any time to sit up and we would have ended it, but we got it all done.

As a director you are notorious for pushing your actors to their limits to achieve greater realism. What’s the line that you wouldn’t cross when trying to get the perfect take?

Well, of course you wouldn’t do anything to harm the actors permanently. During the waterboarding scene, Trevor would sit up and we’d ask him if he was ok, and he wasn’t bound so was always free to stop. He could just give us an indication and we would stop. We left it to him to gauge how far he could go, but every case is different.

Do you think there’s a tendency for troops who go through similar experiences to Fergus to be ignored by the government?

Clearly. The government don’t want to acknowledge it. It’s a time bomb because Iraq is in their heads. This might take 14, 16, 18 years to manifest itself and for the people who suffer it, their lives can be ruined by it. Not everybody is affected - some can emerge and deal with it - but there are many who can’t.

PAGE 50.

You often shoot scenes of violence that say more than the actual scenes themselves. Do you think there’s a tendency for that kind of approach to be ignored?

Violence is something you have to treat very sparingly. People just getting shot – bang – and falling down is too cheap. I think that’s the problem with a lot of so-called ‘anti-war’ films; they’re actually pro-war because they use more blood than you would actually see, they put the deaths in slow motion. The violence is ratcheted up in the name of drama but without the poetry.

What motivated you to offer surety in court for Julian Assange?

Because we were hearing things through Wikileaks that governments wanted covering up that shouldn’t have been covered up. Many things to do with Iraq, the abuse and torture of prisoners, the British involvement with death squads in Bangladesh that no one knew about, the United States trying to spy on other countries and getting hold of credit card numbers so they could blackmail them. You can’t be democratic unless you know the full story. How can you decide what’s right if they’re not telling you everything? So it was in the interests of freedom of information and the free press.

Do you see the revolution in Egypt as a sign of hope?

Absolutely. I’m sure the West is in there trying to stitch up a pro-Western outcome as I’m sure they are in all the other countries. People will always rise up in the end. It may take a long time, but they will rise.

What advice would you offer to student protesters?

I think their campaign against student fees was very important, but they shouldn’t think the battle is over because things will go on getting worse for students. It’s very important they defend the idea of education, that it is developing a critical evidence-based attitude - it’s not there to turn you into a banker or someone who’s business minded. I think they should abolish all business degrees because education is about freeing your spirit and making you critical. I want to see more students out on the streets, also to protect the NHS.

And libraries...

And libraries, yes. I mean New Labour would have done the same, attacking the idea of learning by closing libraries. I find it a shocking, mean-spirited thing. What do libraries cost? Nothing. A few Barclay’s bankers could support the whole library system. It’s criminal. We could stop it but we need joint action.

Do you think the closure of the UK Film Council has affected filmmakers in Britain?

The film council didn’t really touch the big issues – exhibition, distribution, American dominance – and until it does that they’re only really fiddling around the edge. I don’t think it’s going to have a huge effect. I think they were doing some good things. There were some good outreach programmes and some good people in it doing good things, but they weren’t tackling the big issues. We’ve yet to see what its demise will bring.

What can the British film industry do to distance itself from American dependence?

It’s beyond the industry itself; we have to change the ownership of the big cinemas. They have to be programmed by people who will include a diverse selection of films. It’s fine having a cinema like the Showroom, where you get a variety of films, but the majority of people don’t live within reasonable reach of a cinema and the multiplexes will show what they show. They’ll be monopolised by the Americans or what the Americans want, which may be a British film now and then, but in order to change this you need to change the ownership and the programming. The French have got a better system. They take a subsidy off every cinema seat and put it towards production and distribution.

Your films are very popular in France, almost more so than here. What do you think their appeal is to the French people?

I don’t know. I think they have a different idea of cinema. They have a different idea of what thoughts can be, so the kind of stuff that my production company Sixteen Films does fits into that.

You often dismiss contemporary television as not being able to comment on society. I was wondering if you’re aware of the works of David Simon (The Wire, Generation Kill), who offers a working class perspective tied in with social commentary. Does this small renaissance offer hope for British TV?

I’m sure you’re right, things will occasionally get through. The films about Israel and Palestine were interesting, well thought through and well made, so I admit it can happen.

Simon seems to have a large US fan base who now demand to hear about politics in narrative TV. Do you think that could spread to the UK?

It could, but the problem is that it’s stifled by the managers and executives and the people that are there to get the ratings and not spend too much money. There’s got to be a different attitude at the top. When I was there we were expected to be the National Theatre of the Air. They don’t have that ambition anymore.

Do you think society is less compassionate and receptive to those values?

Yes, because that’s the economic system we’ve got and that’s what it produces. All these programmes about being a sharp business man - the Alan Sugar stuff - are all about doing a deal and screwing the person next to you. That’s what they encourage. There is a real immorality in those programmes. It’s against the idea of working as a team; it’s for the idea of screwing your neighbour. There was an article in the Guardian the other day about an increasing number of undergraduates aiming to be entrepreneurs. They are not the values that the post-war generation grew up with. It was about community, solidarity, mutual support, cooperation, not “I’m going to screw you for the sharpest deal I can”.

Is it that economic approach that needs to be changed in order for films and TV to improve, then?

Yes, because everything springs from economic relations. That’s the starting point for everything.

SUBMARINE.

2010.
DIRECTOR - RICHARD AYOADE.
REVIEWER - OWEN COGAN.

Submarine is a charming, feel good portrait of a self-absorbed 15-year-old duffle coat-clad Welsh boy. That may sound a bit rubbish, and once you’ve ascertained that it’s also a film written and directed by that geeky black character from the frankly poor IT Crowd, you might wonder if there’s any point wasting your time on it. I believe there is.

The film is Ayoade’s adaptation of Joe Dunthorne’s debut novel by the same name and it is in many ways a typical coming of age story. We’re thrust into the small Welsh town existence of our protagonist Oliver Tate with all its delusion, teenage suffering and humorous self absorption. Oliver is lost in the swirling romanticism of his own affectation and whimpers around Ayoade’s ‘indie’, softly shot world, making mistakes, comically misinterpreting the universe around him and generally spluttering around in his own teenage head. His motivation? a.) to persuade his equally duffle coat-adorned girlfriend to have sex with him, b.) to prevent his mother from tossing off the neighbour and c.) to cheer up his father, who is having one of his periods of depression.

This isn’t going to have you pacing from the Showroom, cigarette in hand, slowly pulling in those calming vapours, wondering where the stable comfortable world you once knew has gone and if you’ll ever be able to settle back into it. But if you were ever an adolescent, especially one who grew up in these Great British Isles, you’ll more than likely find the tale of Oliver Tate insightfully accurate, clever and winningly urgent. Alex Turner of Arctic Monkey fame provides six specially-written acoustic solo efforts for the soundtrack, his Yorkshire witticisms and softly crooning vocals blending well with Ayoade’s eccentricity to create a finished article that is a small jewel in the (more often than not) conservative and safe output of the British film industry. In my opinion, Mr Ayoade and Warp Films deserve a vigorous round of applause.





THE BLUE BEE BREWERY. WARES TO BE FOUND AT: THE RUTLAND ARMS, BROWN STREET.

This month Sheffield will have the great honour of hosting the Annual General Meeting of the lovely people of CAMRA (the Campaign for Real Ale). Having been fully converted worshippers at the altar of ale over the past year, Now Then welcomes them with open arms.

It is widely believed that over the years and despite many Tory attempts to send the industry the way of the coal mines, CAMRA can largely be credited with the fact that we now have so many excellent independent breweries in our city. It is a wonderfully happy coincidence that their visit and 40th anniversary comes as Sheffield's newest brewery is born.

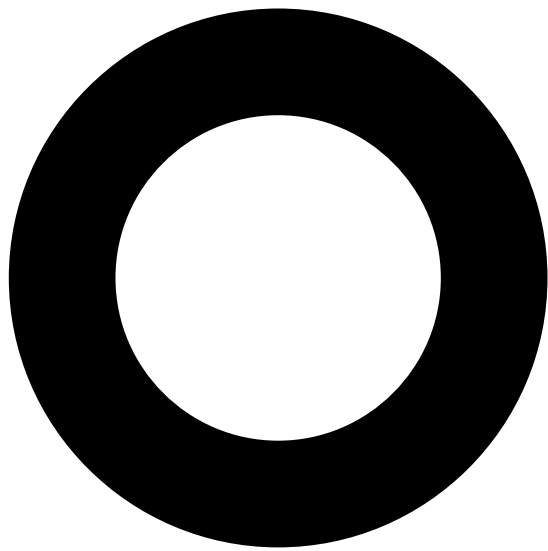
The Blue Bee Brewery is the realisation of the bold aspirations of two lovely blokes called Rich and Andy, both of whom are no strangers to the trade, so we popped along to get the skinny on their new range and to sample a few.

Their beers are as varied as they are multitudinous, from everyday standards to the frankly potty. Of particular note is the Blue Bee's flagship pale ale the Nectar Pale, a light and refreshing pint that goes down like silk, akin to their other spring/summer delight Light Blue, both an easy going 4%.

For the bitter drinker comes the Bees Knees, again a steady 4% ale with rich, hoppy character. For those with a taste for the black stuff we recommend Lustin' for Stout, a robust and complex ale with a strong and flavoursome finish. Then there are the mad ones. There's the Huffleboffle Wifflewoffle - try saying that after a couple - a blonde ale with a distinctively Belgian flavour, then there's Blurred Vision, which we will leave to your imagination. Finally there's the simply named 999. Yep, at 9.99% you are well advised to take small sips of this six-month matured barley wine, preferably after at least one loaf of bread.

Alongside these mainstays, the brewery has created a couple of snooker-themed beers to mark the World Championships this month, called Brown Ball and Blue Ball, at 4% and 5% respectively. You will only find these specials at the wonderful Rutland Arms on Brown Street and the Crucible corner throughout the tournament.

The Blue Bee will become Sheffield's 10th independent brewery, testament to how well we do it in this city, and with the lads making it very clear that their beers are made solely with us Sheffielders in mind, you'll not be seeing any of their delightfully distinctive pump clips in a Wetherspoons either. Pop into the Rutland and see what we mean.



EVOLUTION PRINT. EVOLUTIONPRINT.CO.UK

You may have noticed there has been a change here at Now Then. It may be hard to put your finger on. It's in the background textures of images, the fine details and nuances of colour. It's like switching your TV to high definition, only way better because it smells of ink.

Given it took us about two and a half years to sort out a website, you will likely have realised that we at Now Then are print whores. As such it takes a ruddy lot to impress us in a printer and Evolution Print has managed it without breaking a sweat. Their combination of technological innovation and traditional craftsmanship is a winner and we hope you're enjoying their work as much as we are. The lovely chaps at Evolution are totally committed to the beauty of print and it shows.

As if professionalism and passion weren't enough, they've also got some extremely shiny new machines. We had the pleasure of visiting to see them in action and believe us, they are rocket powered and the investment of £1.2m in new machinery like the Heidelberg Speedmaster XL 75 and Ricoh C901 will no doubt have all you print geeks drooling.

Alongside managing such mammoth investment, Evolution Print have ensured the focus is always on the product and making it look as damned sexy as possible. Always friendly and helpful, this level of attention to detail is hard to match.

Want more? There's plenty. Evolution Print is an award-winning venture with an international reputation. They scooped the Innovative Printer of the Year award in 2009 and there will undoubtedly be more to come. Their client list reads like a who's who of Sheffield art and design, from Pete McKee to Designers Republic, and we're proud to be joining the ranks.

We have worked for three years to make this magazine the thing of beauty it is today and we're confident in placing our precious baby in the hands of Evolution Print.

SHEFFIELD STUDENTS' UNION LIVE.

The Doors Alive is the number one tribute band to the legendary Sixties rock gurus. They recreate the sound, the look, the presence and the feel of a real Doors concert, effortlessly transporting the audience back in time with classics like 'Light My Fire'. Catch them live at the Union on April 2nd.

Just two days later, the amazing The Sunshine Underground are back at the Union after their previous sold-out show.

Further into May, Kerrang Best Newcomers Francesqa play Fusion on the 11th and then John Cooper Clarke, the legendary performance poet considered a major figure in punk poetry and punk literature, performs live at the Union on the 26th. Having opened for acts such as Sex Pistols, The Fall, Joy Division, Buzzcocks and New Order, this is definitely not one to miss.

THE WICK AT BOTH ENDS. 149-151 WEST STREET.

As many of you will have noticed, the Wick at Both Ends has gone from strength to strength in the last six months. New menu, new drinks, new staff, new look. Of all the watering holes in the land of Sheffield this is one of our favourites, so we cajoled the powers that be to give our readers an exclusive offer this month. Just quote 'Now Then Magazine' at the bar and you'll receive any of their new starters or desserts on offer for free with your main meal (not on a Sunday though folks).

The new menu is looking pretty exhilarating and will be available from the beginning of this month. To give you some idea of what to look forward to, we'd recommend the monk fish wrapped in Serrano ham. If you're feeling a little crazy you could try the panfried squid grapefruit rocket and chilli with salsa verde dressing. Be brave for good times.

THE RIVERSIDE. 1 MOWBRAY ST.

It is very rare that you get the combination the Riverside has - great real ales from microbreweries all over the country, as well as an unbelievable selection of fruit beers, trappist beers and continental lagers.

The Riverside is a social enterprise owned by a charity and offers a vibrant atmosphere. Greeted with a smile and enthusiasm as you walk in, you really get the impression that the Riverside is more than just a pub to those who drink and work there. The music is always interesting, the menu is constantly changing and you can try a new beer nearly every time you walk in. If you want real ale in a genuinely fresh and lively atmosphere, pop down to the ever-improving Riverside.

FAVOURITES.

OUR PICK OF THE BUNCH.

CLUB 60. CLUB60MUSIC.CO.UK

There's a rumbling coming from the legendary Club 60. Famed throughout the past four decades as a place that produces great music and the current home of Sheffield's own Reverend and the Makers, it is also renowned for its old school production methods and idiosyncratic sound. With tracks laid down in the belly of the building then mixed upstairs on some of the most impressive kit Now Then has clapped eyes on, it's a pretty unique set up.

This month will see the studio develop yet another string to its bow in the form of its own in-house vinyl operation, with a view to creating what is to be known as Club 60 Singles Club. Far from a venue for speed dating, the Singles Club will be a brilliantly independent method of producing musician's work on the hallowed format without the need for a major label.

MISH MASH. 617 ECCLESALL RD. / 0114 268 4074. MISHMASHSHEFFIELD.CO.UK

It's easy to get nostalgic when birthdays come around, and we are grateful that many supporters have been with us from the start. One such place is the exquisite Mish Mash on Ecclesall Road, so we thought it appropriate to mention just how much we still love the place three years down the line.

Mish Mash is a relaxed and homely restaurant with a great choice of seasonal dishes and is run by one of the nicest chaps you're likely to meet. From 10am you can enjoy gourmet breakfasts and sandwiches, all freshly prepared using local produce. By night the menu switches to more traditional British recipes with a continental flare, again determined by the seasons and local supplier's yields. Everything is homemade, from the sauces to the blood orange jelly.

We can't do better justice to this delightful kitchen-come-restaurant than its excellent website, so get online.

THE GREAT POET AND THE PRODIGAL SON.

A TALK BY ANNE FADIMAN.
3RD MAY, 7PM @ ST GEORGE'S CHURCH.

Anne Fadiman is an award-winning US non-fiction writer and professor at Yale University. On 3rd May she will come to Sheffield to talk about "the loving but heartbreakingly troubled" relationship between acclaimed Romantic poet Samuel Taylor Coleridge and his son Hartley (also a poet) by analysing letters sent between the two. It's free entry but be sure to register your interest at www.shef.ac.uk/letterwriting/fadiman-register.html.

This event is the penultimate in a series entitled Seven Talks on Letter Writing organised by the University of Sheffield.



END.
YOU HEARD.

FORUM SHOPS

SHEFFIELD'S INDEPENDENT SHOPPING CENTRE
BEAT THE CHAINS AND GET SOMETHING UNIQUE

Blaze - Exclusive U.S. confectionary and unique gift emporium



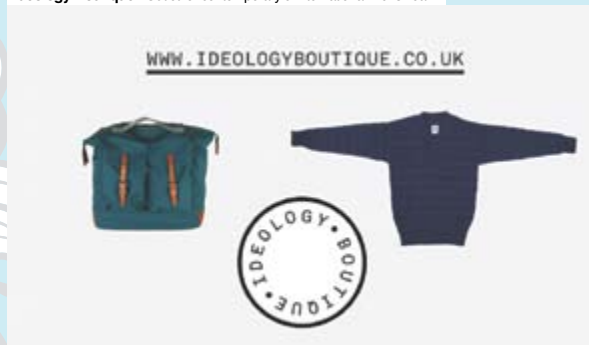
Arcade & The Hantu Workshop - Exclusive street wear and custom printed apparel



Follow Your Dreams Tattoos - Pure custom tattoo studio



Ideology Boutique - Outlet for contemporary & international menswear



Syd & Mallory - Independently hand made & reworked vintage couture



Golden Harvest - Sheffield's premier smoking shop



Dirty Harry's - Outlet for all your music essentials



Flock Boutique - Housing vintage and reworked couture



Fuse - stockists for established alternative apparel & accessories



THE FORUM, DEVONSHIRE STREET, SHEFFIELD

THIS IS YOUR CITY.



KEY.

CROOKES/CROOKESMOOR.

1. DRAM SHOP.
2. THE RIVERSIDE BAR.
3. CLUB60 STUDIO.
4. THE RISING SUN.
5. THE HARLEQUIN.

CITY CENTRE.

6. CADS.
7. WILKINSON ST. PHYSIO.
8. SHEFFIELD UNIVERSITY.
9. THE HARLEY.
10. THE BATH HOTEL.
11. RARE & RACY.
12. THE FORUM SHOPS.
13. THE GREAT GATSBY.
14. DQ.
15. CORPORATION.
16. PLUG.
17. THE SHOWROOM.
18. THE RUTLAND ARMS.

ECCLESALL ROAD.

19. KUJI.
20. MISH MASH.

SHARROWVALE ROAD.

21. J H MANN.
22. 2 STEPS FISHERIES.

LONDON ROAD.

23. CAFE EURO.
24. REGATHER CO-OPERATIVE.
25. ABBEYDALE BREWERY.

NETHEREDGE.

26. S7 ELECTRICAL.
27. THE OLD SWEET SHOP.

BLUE DENOTES:
SHEFFIELD WELCOMES CAMRA HERE.

